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ABSTRACT

The Rumson-Fair Haven Senior Elective Program was developed and implemented by students, faculty, and administrators over the three-year period from 1971 to 1974. The program offers high school students who complete graduation requirements in the first three years of the four-year program a combination of the following options for the senior year: minicourse electives, independent study, work experience in the community, and preceptorials. The program is conducted in an open space building with an open campus policy. This brochure contains outlines of minicourses in the English department, listing texts and other bibliographical references and detailing units within the course outlines. Some of the English minicourses are designed to increase reading and writing skills; others are in specialized fields of the humanities such as theater, filmmaking, and radio; and still others focus on particular writings or authors, such as the Bible, Lewis Carroll's novels, and mythology. (Author/PGD)

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COURSE OUTLINES IN ENGLISH

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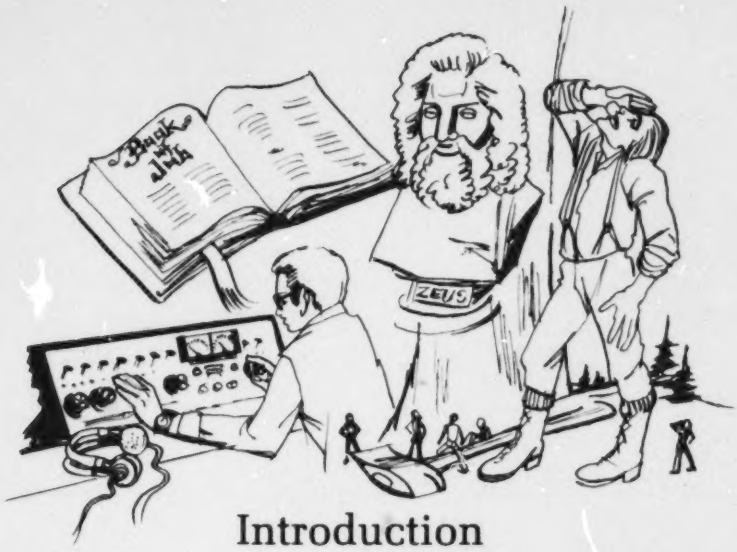

Introduction

The Rumson-Fair Haven Regional High School Senior Elective Program was developed and implemented by students, faculty and administrators over a three year period from 1971 to 1974. In 1974 it was validated by the standards and guidelines of the United States Office of Education as successful, cost-effective, and exportable and approved for national dissemination by the Dissemination Review Panel. Funding for the development as well as the dissemination was through the Elementary and Secondary Act, Title III/IV C program in New Jersey.

Brochures describing the Senior Elective Program are available to interested parties free of charge. Visits to the Rumson-Fair Haven Regional School to see the program may be arranged with the project director. Interested educators may purchase a filmstrip-cassette presentation describing the development and implementation process, and a Resource Compendium and Profile containing student and teacher reactions to the program as well as outlines of seventy-six mini-courses developed by the staff.

The Rumson-Fair Haven Senior Elective Program offers high school students who complete graduation requirements in three years a combination of the following options for the senior year: mini-course electives, independent study and preceptorials. The senior program is conducted in an open space building. An open campus policy for seniors allows them to follow highly flexible schedules based upon a modular scheduling procedure consisting of nineteen twenty minute modules per day. The school year is divided up into five marking periods or facets. Funding by ESEA Title III provided stipends for planning and writing mini-courses of study covering a wide variety of subjects. Some of them may be considered as units of larger year long subjects, some are "new" to most secondary school curricula, while still others cross over departmental lines.

This brochure contains fully developed outlines of courses in English listing texts, other bibliographical references, and detailed units within the course outlines. Some of the English mini-electives are designed to increase reading and writing skills; others are in specialized fields of the humanities such as theater, filmmaking or radio; while still others focus on particular writings or authors such as The Bible, Lewis Carroll novels or mythology. Complete outlines for other departments are anticipated in later publications.

Messrs. Robert Berberich & William Speiser
Co-Chairmen

THE BIBLE AS LITERATURE

by Joseph Dignan

OBJECTIVES

Religious literature examines the eternal questions of who are we, what is happening and what does it all mean. The study of biblical literature integrated with modern literature reveals that universal questions constantly remain with all civilizations.

Such a study requires purpose and discipline. The objective of this course is to seek an understanding of, and a continuing interest in, religious literature and the tradition from which it springs.

PART I. COURSE OUTLINE

I. Introduction and Overview

II. Creation and Fall

A. All That He Had Made
1. The creation of the world (Genesis)
2. He's Got the Whole World in His Hands
3. The Days (Edwin Muir)
4. The Earth So Fine (Edward Taylor)
5. Psalm 8

B. In Eden Away to the East
1. The Garden of Eden (Genesis)
2. The Tyger (William Blake)
3. Morning Has Broken (Eleanor Farjeon and Cat Stevens)
4. Fern Hill (Dylan Thomas)
5. Between Worlds (Carl Sandburg)
6. Psalm 19

C. We Shall Die
1. The Fall of Man (Genesis)
2. A.D. 2267 (John Frederick Nims)
3. Green Gulch (Loren Eiseley)
4. The Sick Rose (William Blake)
5. Why Coyote Always Howls (Pomo Indian)
6. Old Adam

D. My Brother's Keeper?
1. The First Murder (Genesis)
2. The Land of Nod (Jay Macpherson)
3. The Marking of Trees (Raymond Souster)
4. A Poison Tree (William Blake)
5. The Hero's Kitchen (George Johnston)
6. My Dungeon's Shook (James Baldwin)

III. The Flood and the Dawn of History

A. The Windows of the Sky were Opened
1. To Destroy Every Living Creature (Genesis)
2. Electrical Storm (Robert Hayden)
3. The Everlasting Covenant (Genesis)
4. Noah (Siegfried Sassoon)
5. The Broken Dike, the Levee Washed Away (Edna St. Vincent Millay)
6. The History of the Flood (John Heath-Stubbs)

B. God Spoke to Noah
1. Noah (Andre Obey)
2. A Boy's Head (Miroslav Holub)
3. The Boatman (Jay Macpherson)

C. While the Earth Lasts
1. Let us Build Ourselves a City (Genesis)
2. Encounter at Dawn (Arthur C. Clarke)

IV. Father of a Multitude

A. Promise
1. I Will Make You into a Great Nation (Genesis)
2. The Draft Horse (Robert Frost)
3. Hagar and Ishmael (Genesis)
4. You Shall Call Him Isaac (Genesis)
5. The Lord Rained Down Fire and Brimstone (Genesis)
6. Psalm 11
7. The Birth of Isaac (Genesis)

B. Sacrifice
1. The Sacrifice of Isaac (Genesis)
2. The Boy Who Was Sacrificed (Pawnee legend retold by George B. Grinnell)
3. Story of Isaac (Leonard Cohen)
4. The Bull Calf (Irving Layton)
5. On His Back Upon the Stone (Aztec Indian ritual)
6. Psalm 91

C. Succession
1. The Marriage of Isaac and Rebecca (Genesis)
2. The Death of Abraham (Edwin Muir)
3. Abraham (Genesis)
4. The Birth of Jacob and Esau (Genesis)
5. The Blessing of Jacob (Genesis)
6. The Secret Heart (Robert P. Tristram Coffin)
7. Jacob's Ladder
8. Israel Shall Be Your Name (Genesis)

V. Joseph, That Dreamer

A. Listen to this Dream
1. The Maiden Sacrificed to Winter (Chinook legend retold by Ella E. Clard)
2. Joseph Sold into Egypt (Genesis)
3. Pharaoh's Dreams Are One Dream (Genesis)
4. Dick Whittington

B. Wait It Out
1. The Israelites Go Into Egypt (Genesis)
2. You Must Take My Bones (Genesis)
3. I Don't Intend to Die in Egypt Land
4. The Strong Ones (Isaac Bashevis Singer)

VI. To Set the People Free

A. The Strong Hand of Moses
1. The Raising up of a Hero (Exodus)
2. The Dreamer (William Childress)
3. Let My People Go (Exodus)
4. The Passover (Exodus)
5. The Exodus (Exodus)
6. Didn't Old Pharaoh Get Lost?
7. Echod mi yodayeh (Phyllis Gotlieb)
8. I Will Rain Down Bread from Heaven (Exodus)

B. Who Is On The Lord's Side?
1. You'll Be a Witness for the Lord
2. Israel at Mount Sinai (Exodus)
3. The Golden Calf (Exodus)
4. The Fair Goose (Liam O'Flaherty)
5. Wanderers in the Wilderness Forty Years (Numbers)
6. What I Expected (Stephen Spender)
7. One More River to Cross
8. The Approach to the Promised Land (Numbers)
9. Psalm 114
10. The Death of Moses (Deuteronomy)
11. Moses (Edwin Muir)

VII. All This Shall Be Your Land

A. Crossing the Jordan
1. One More Mountain to Climb
2. The Water Was Brought to a Standstill (Joshua)
3. We Are Crossing Jordan River
4. The Bell and the Light (Arnold Cragston)
5. The Battle of Jericho (Joshua)
6. Salem, Massachusetts (Edwin Muir)
7. Joshua's Farewell and Death (Joshua)
8. The Big Rock Candy Mountain
9. There Is a Happy Land

B. Leaders of the People
1. A Sword for the Lord and for Gideon (Judges)
2. The Leader of the People (John Steinbeck)
3. Eldorado (Edgar Allan Poe)
4. Jephthah the Gileadite (Judges)
5. Samson the Nazarite (Judges)
6. Your People Shall Be My People (Ruth)

VIII. We Will Have A King Over Us

A. Listen to the Voice of the Lord
1. To Be a King (Christopher Marlowe)
2. Saul Anointed King (I Samuel)
3. Psalm 29
4. The Lord Has Rejected You as King (I Samuel)
5. The King of the Wood (Sir James Frazer)
6. David and Goliath (I Samuel)
7. A Boy Looking at Big Davis (May Swenson)
8. A Jealous Eye on David (I Samuel)
9. The Death of Saul (I Samuel)
10. How Are the Men of War Fallen (II Samuel)
11. War (Joseph Langland)

B. The Spoils of Their Victories
1. David, King in Jerusalem (II Samuel)
2. The Ark of God Brought to the City of David (II Samuel)
3. When Mahalia Sing (Quandra Prettyman)
4. The Building of Heorot (From Beowulf translated by Burton Raffel)
5. David and Bathsheba (II Samuel)
6. O Absalom, My Son, My Son (II Samuel)
7. The Death of King David (I Kings)

C. In Wisdom the Lord Founded the Earth
1. The Wisdom of Solomon (I Kings)
2. Happy Is He Who Has Found Wisdom (Proverbs)
3. The Building of the Temple (I Kings)
4. The Queen of Sheba (I Kings)
5. Solomon to Sheba (I Kings)
6. From Song of Songs
7. Bonnie Mary of Argyle
8. Blackberry Sweet (Dudley Randall)
9. Her Price Is Far Above Rubies (Proverbs)
10. A Lover of Women (I Kings)
11. The Adulterous Wives of Solomon (Leonard Cohen)

IX. Hast Thou An Arm Like God?

A. Spare Me the Sound of Your Songs
1. The Divided Kingdom (I Kings)
2. I Claim a Right to Live on My Land (Chief Joseph)
3. You Trouble of Israel (I Kings, II Kings)
4. I Sprun Your Pilgrim Feasts (Amos)
5. A Morning Like the Morning When Amos Awoke (Miriam Waddington)
6. There Is Blood on Your Hands (Isaiah)
7. God Has Told You What Is Good (Micah)
8. Behemoth and Leviathan (Job)
9. Below the Thunders of the Upper Deep (Alfred Lord Tennyson)
10. The Killer (Judith Wright)
11. The Wish (Roald Dahl)
12. The Downfall of the Northern Kingdom (II Kings)
13. O, My Enemies, Do Not Exult Over Me (Micah)
14. The Lord Will Punish Leviathan (Isaiah)

B. The Ruined Wall and Broken Gate
1. Alas for Ariel (Isaiah)
2. Isaiah (Leonard Cohen)
3. Much Madness Is Divinest Sense (Emily Dickinson)
4. Manasseh (II Kings)
5. The Call of Jeremiah (Jeremiah)
6. I Shall Not Be Moved
7. The Downfall of the Southern Kingdom (II Kings)
8. The Destruction of Jerusalem (Jeremiah)
9. From The Wasteland (T.S. Eliot)
10. Beware, the Lord Will Empty the Earth (Isaiah)
11. A Photograph of the World (Charles Fraser)
12. The Two Children (William H. Davies)
13. The Hammers (Ralph Hodgson)
14. The Ruin (Translated by Burton Raffel)
15. Crumbling Is Not an Instant's Act (Emily Dickinson)

16. Outside Eden (Edwin Muir)

C. To Everything There Is A Season
1. The Emptiness of All Endeavor (Ecclesiastes)
2. Turn, Turn, Turn (Pete Seeger)
3. The Tears of the Oppressed (Ecclesiastes)
4. Dirge (Thomas L. Beddoes)
5. Streets of Despair (Leroi Jones)
6. Blowin' In The Wind (Bob Dylan)
7. Advice to a Young Man (Ecclesiastes)
8. The Frost (Tzu Yeh)
9. Our Revels Now Are Ended (William Shakespeare)

X. In A Strange Land

A. When We Remembered Zion
1. How Solitary Lies the City (Lamentations)
2. On the Willows (From *Godspell*)
3. By the Waters of Babylon (Psalms)
4. Song for Abraham Klein (Leonard Cohen)
5. Desert Places (Robert Frost)
6. My Grandmother (Karl Shapiro)
7. The Still Voice of Harlem (Conrad Kent Rivers)

B. Through the Fire
1. At the Court of Nebuchadnezzar (Daniel)
2. The Three Boys in the Fiery Furnace (Daniel)
3. Daniel in the Lion's Pit (Daniel)
4. So Look Up at the Sky (Anne Frank)
5. Youth is Lonelier than Old Age (Anne Frank)
6. Worse than the Furnace (From *Saint Joan* by George Bernard Shaw)
7. Cesar Chavez (From *Hard Times* by Studs Terkel)
8. The Gift (John Ciardi)
9. Didn't My Lord Deliver Daniel

C. We Must Build Again
1. Ezekiel's Call to be a Prophet (Ezekiel)
2. I Will Go in Search of My Sheep (Ezekiel)
3. Can These Bones Live Again (Ezekiel)
4. Black Elk's Vision (Black Elk)
5. The Still Small Voice (Abraham Lincoln)
6. Babylon Must Fall (Jeremiah)
7. I Will Turn Darkness Into Light (Isaiah)
8. Here Is My Servant (Isaiah)
9. He Shall Be Lifted Up (Isaiah)
10. By the Waters of Babylon (Stephen Vincent Benet)

XI. My Covenant of Peace

A. Jerusalem Is . . . Jerusalem
1. Comfort, Comfort My People (Isaiah)
2. To Bring Good News (Isaiah)
3. The Return of the Exiles to Jerusalem (Ezra)
4. The Temple Rebuilt (Ezra)
5. The Lord Has Acknowledged You a Wife Again (Isaiah)
6. Ancient Sounds of Legend (Elie Weisel)

B. Hates Nothing He Has Made
1. Arise Jerusalem Ride Clothed in Light (Isaiah)
2. As a Young Man Weds a Maiden (Isaiah)
3. Go to the Great City of Nineveh (Jonah)
4. Creatures (Jay Macpherson)
5. Promise of the New Jerusalem (Isaiah)

C. The Day Comes
1. Flower of Whitney Pier (Raymond Souster)
2. Night-blooming Cereus (James Reaney)
3. Great Day
4. Glowing Like a Furnace (Malachi)

PART II. RESOURCES AND EVALUATION

A. Texts

The Garden and the Wilderness, Lee, Alvin A., Lee, Hope Arnott, Harcourt Brace Jovanovich, Inc., New York, N.Y., 1973.

The Temple and the Ruin, Lee, Alvin A., Lee, Hope Arnott, Harcourt Brace Jovanovich, Inc., New York, N.Y., 1973.

B. Additional Readings

The following is a representative listing. The student should refer to author, title, index catalog in his school library or in public library catalogs.

A Dictionary of Life in Bible Times, Urech, Edward, New York, N.Y., 1960, Oxford Univ., Press, Fair Lawn, N.J.

Down Through the Ages: The Story of the King James Bible, Gaebelein, Frank E., Moody Press, Chicago, Ill., 1936.

Encyclopedia of Bible Life, Miller, Madeleine S. and J. Land Miller, Harper & Row, New York, N.Y., 1944.

Harper's Bible Dictionary, Harper & Row, New York, N.Y., 1955.

International Standard Bible Encyclopedia, 5 Vols., Orr, James, ed., Eerdman's Pub. Co., Grand Rapids, Mich., 1957.

On Teaching the Bible as Literature: Guide to Selected Biblical Narratives for Secondary Schools, Ackerman, James S. and Jane Stouder Hawley, Indiana University English Curriculum Study Series, Indiana Univ. Press, Bloomington, Indiana, 1967.

Oxford Bible Atlas, May, Herbert G. (ed.), Oxford Univ. Press, Fair Lawn, N.J., 1962.

The Wycliffe Historical Geography of Bible Lands, Pfeiffer, Charles F. and Howard F. Vos, Moody Press, Chicago, Ill., 1967.

Young's Analytical Concordance to the Bible, Young, Robert, Funk & Wagnalls Co., New York, N.Y., 1960.

C. Vertical File

Libraries which contain vertical files on various subjects may be used for reference.

D. Slides and Prints

Catalogs may be obtained from the following:

Metropolitan Museum of Art, Division of Slides, Fifth Avenue and 82 Street, New York, N.Y.10028.

National Gallery, Washington, D.C. 20005.

American Library Color Slide Company, Inc., 305 E. 45th Street, New York, N.Y. 10017.

University Prints Catalogue, 15 Brattle Street, Harvard Square, Cambridge, Mass. 03138.

E. Filmstrips and Recordings

American Bible Society. "How Our Bible Came To Us". Two long-playing records with accompanying filmstrips illustrating the development of the Bible from oral traditions through modern versions. Write to the American Bible Society, Broadway and 61st Street, New York, N.Y.

F. Teaching Styles

The teaching style used most often in this course is the lecture and discussion approach.

G. Student Parameters

Students are expected to read assigned selections in modern works as supplementary material, in addition to the assigned readings in text materials.

H. Evaluation

The types of evaluating methods used depend upon the teaching styles used to present the course material. With greater student participation and involvement, it is hoped that the usual reward-punishment emphasis may be avoided. If possible, letter grades should be avoided and a Pass-Fail system adopted.

I. Modular Configuration

Each class meets for two mods, twice a week, for two facets.

PART III. DETAILED UNIT

Father of a Multitude

I. Patriarchal Legends
- A. Ethnological Legends
- B. Etymological Legends
- C. Cultic Legends

II. The Migration of Abraham (Genesis 11:27-12:9)
- A. God's commandment to Abraham
- B. God's promise to Abraham

III. God's Covenant with Abraham (Genesis 15:1-18)
- A. Abraham's desire for heirs
- B. Purpose and effect nature of the covenant
- C. The sailing of the covenant

IV. Sodom and Gomorrah (Genesis 18:16-19:38)
- A. Abraham and the divine messengers
- B. Lot at the city gate
- C. Fire and brimstone

V. The Sacrifice of Isaac (Genesis 22:1-19)
- A. God commands the sacrifice of Isaac
- B. Abraham, model of obedience
- C. Faith in God's ultimate purpose

VI. The Betrothal of Rebecca (Genesis 24)
- A. The Solemn Oath
- B. The Omen
- C. Meeting of Isaac and Rebecca

VII. The Jacob-Esau Conflict (Genesis 25:19-28:9)
- A. Jacob grabs his brother Esau's heel
- B. The sold birth right
- C. The testing

VIII. Jacob's Dream at Bethel (Genesis 28:16-22)
- A. Jacob's ladder
- B Jacob's pillow

IX. The Winning of Rachel (Genesis 29:1-30)
- A. Jacob and Rachel at the Well
- B. The marriage bond
- C. Jacob and Leah
- D. Jacob and Rachel

X. Jacob's Reconciliation with Esau (Genesis 32:3-33:20)
- A. The gifts for Esau
- B. Jacob wrestles the angel
- C. Jacob's name changed to Israel
- D. Forgiveness and rejoicing

BUSINESS ENGLISH

by Susan Graziano

OBJECTIVES

Business activity involves communication; despite the efforts of businessmen to reduce paper work and meetings, the volume of communications increases year after year. The employee, whether a typist, stenographer, accountant, clerk, receptionist, secretary, or executive, engages in discussions with fellow employees and the general public; reads various kinds of documents; writes letters, reports, and other messages; and, of course, listens.

The success or failure of a business often depends on the effectiveness of its communications. The need for a comprehensive, practical course in business communications is thus obvious and a must for every student who expects to enter the business world in any capacity whatsoever.

Basic vocabulary, reading comprehension and grammatical skills are stressed in Business English. People-to-people communication—not compositions—comprises the core of the course. Psychology, too, plays an important role in business communication, since the business person communicates with a definite purpose in mind: to impress favorably those who use the services of the company for which he works. Therefore, the main purpose of the course is to help students not only to master English, but also communicate more effectively in business.

PART I. COURSE OUTLINE

I. Introduction of Goals and Procedures

II. Review of Basics

- A. Grammar
  - 1. Punctuation
  - 2. Agreement
  - 3. Usage
- B. Listening skills
- C. Reading skills
  - 1. Diagnostic tests
  - 2. Evaluation
  - 3. Exercises
- D. Vocabulary

III. Dictionary Usage

IV. Written Office Communications

- A. Business letters
- B. Memos
- C. Telegrams
- D. Minutes
- E. News releases

V. Oral Communication Techniques

- A. Conferences
- B. Public meetings
- C. Telephone usage

VI. Practical Expeiences

- A. Telephone company demonstration
  - 1. Talk by representative
  - 2. Use of practice equipment
- B. Telephone company film
- C. Lecture by business career personnel
- D. Employment agency representative interview

VII. Evaluation

- A. Resource booklet
- B. Achievement test

PART II. RESOURCES AND EVALUATION

A. Texts

Vocational English-2, Jochen, Albert E. and Shapiro, Benjamin, Globe Book Company, Inc., New York, N.Y., 1969.

B. Additional Readings

Business English in Communication, Himstreet, William C., Porter, Leonard J., and Maxwell, Gerald W., Prentice-Hall, Inc., Englewood Cliffs, N.J., 1975.

A Short Grammar of English, Haider, Norman L., Silver Burdett Corp., Morristown, N.J., 1973.

Webster's New Collegiate Dictionary, G and C Merriam Co., Springfield, Mass., 1973.

C. Periodicals

Listed in *Reader's Guide to Periodical Literature*
The Modern Secretary
Today's Business

D. Films

A number of films are available from the Bell Telephone Company.

E. Consultants, Outside Speakers and Trips

Consultants, outside speakers and trips are utilized when appropriate and available.

F. Equipment

Kits are supplied for telephone usage practice by the Bell Telephone Company.

G. Teaching Styles

Since the course includes students with diverse educational goals, it becomes necessary to employ a wide variety of instructional techniques ranging from lecture to informal discussion. Many supplemenatry materials are used.

H. Student Parameters

Students are expected to strengthen their basic tools for communication, namely vocabulary, listening and reading skills, punctuation and mechanics of expression.

I. Evaluation

The types of evaluation used depend on course material, presentation methods, and class size. A Pass-Fail system of grading may be used.

J. Modular Configuration

The class meets for two facets, twice a week for two mods.

PART III. DETAILED UNIT

I. Introduction

Dictionary Usage
Before the student may proceed to the more complex levels of business communication, he must review and, if necessary, strengthen his basic English skills. Topics to be reviewed include:

- A. Dictionary usage (expanded below)
- B. Punctuation
- C. Agreement
- D. Usage
- E. Reading skills
- F. Listening skills
- G. Vocabulary

Detailed Outline of one topic: Dictionary Usage

I. Pretest

- A. In-class administration
- B. Class correction and discussion

II. Contents of Dictionary

- A. General explanation and definition of dictionary sections
  - 1. Spelling
  - 2. Pronunciation
  - 3. Foreign words

4. Abbreviations
5. Prefixes and suffixes
6. Synonyms
7. Biographical information
8. Geographical information
9. Etymology
10. Tables and charts

B. Application of knowledge
1. Class discussion of each area
2. In-class research of examples of each section

III. Word Entry Information
A. Diacritical marks
B. Parts of speech
C. Definitions and preferences
D. Synonyms
E. Etymological information
F. Application of understanding of terms

IV. Detailed Study of Special Information
A. Correct usage in English
B. Preface
C. Spelling rules
D. Typography
E. Foreign monetary units
F. Proper names
G. Signs and symbols

V. Examinations and Discussion of Differences Among Dictionaries

VI. Achievement Test

PART IV. RESOURCES
UNIT ON DICTIONARY USAGE

Texts

Vocational English-2, Jochen, Albert E., Shapiro, Benjamin, Globe Book Company, Inc., New York, N.Y., 1969.

Webster's New Collegiate Dictionary, G and C Merriam Co., Springfield, Mass., 1973.

CLASSIC FILMS AND THE CRITICAL EYE

by Robert H. Berberich

OBJECTIVES

Classic Films and the Critical Eye encompasses a three-fold objective:

1. To present an overview of the social history of the motion picture industry
2. To allow the student to judge contemporary cinema from a technical point of view
3. To trace the influence of mass media as a factor in social change

The class meets twice each week: the first class is a lecture-presentation outlining the historical, technical and social overtones of the film classic of the week; the second class is an uninterrupted evening viewing of the film, followed by a discussion of the impact of that film and a comparison of it with contemporary films and other films viewed during the course. During the discussion, the director's ability to manipulate the emotions of the viewer is analyzed and applied to other media, particularly television.

The student is encouraged to see each film through the eyes of minister, a social worker, a censor, a producer and an average citizen from each of America's four geographical areas. Thus, the final objective is to see the influence of visual media on the student's view of the world and the pertinent and singular educational impact it has on every viewer.

PART I. COURSE OUTLINE

I. Perspective: Film History
A. Silent films and expressionism from 1910 to 1925
1. Nosferatu and the Cabinet of Dr. Caligari
a. Continuity
b. Lighting
2. The Gold Rush
a. Shots and angles
b. The cheap shot: directorial manipulation

B. Sound and color from 1927 to 1975
1. Frankenstein and Dracula
a. Famous personages in the infant industry
b. Composition and suspense
2. That's Entertainment, Part I
a. Transitions: cuts, dissolves, wipes, irises
b. Development of the producer/star syndrome

C. Auteur theory of film criticism
1. Capra: It Happened One Night
a. The fight against fascism
b. Merchandising products: the sans undershirt sequence
2. Hitchcock: 39 Steps
a. Censorship and societal changes
b. Fascism and Freudian psychological studies
3. Welles: Citizen Kane
a. Depth of field and montage
b. The everlasting effects of Kane

II. Viewing and Interpreting
A. Story, characterization and theme
1. Casablanca
a. The double-shot climax and thematic interpretations
b. Famous directors and their stars
2. King Kong
a. Religious overtones
b. Special effects

B. Analysis of major sequences
   1. A Night at the Opera
      a. Structural rhythm: humor and motion
      b. Film production: a complex, expensive journey
   2. Dinner at Eight
      a. Collaboration of director, actors, technicians
      b. Editing, synchronizing and continuity

C. Style and approach: The Birth of a Nation
   1. The manipulative director
   2. The star system

III. Rhetoric: Gone With the Wind

A. Historical perspective on its production
B. Motion
C. Iconography of the frame
D. Tracks: sound, music and voice over
E. Montage versus deep focus

PART II. RESOURCES AND EVALUATION

A. Text

The Film Experience, Huss, Roy, Delta Books, New York, N.Y., 1972.

B. Additional Readings

Exploring the Film, Kuhns, William and Stanley, Robert, George A. Pfaum, Ohio, 1968.

Film as Art, Arnhein, Rudolf, University of California Press, Berkeley, California, 1971.

The New American Cinema, Battcock, Gregory, E.P. Dutton and Co., Inc., New York, N.Y., 1967.

Orson Welles, McBride, Joseph, Viking Press, New York, N.Y., 1972.

Understanding Movies, Giannetti, Louis D., Prentice-Hall, Inc., Englewood Cliffs, N.J., 1972.

C. Microfilm

Newspaper - New York Times microfilm editions that contain reviews of films to be viewed in class.

Magazines - Atlantic
Cinema Review
Saturday Review

The above three magazines carry contemporary evaluations of both new and classic films and their impact on American culture

D. Cassette and filmstrip packages

The Art of Film, from Center for the Study of Humanities
Film and Contemporary Society, from Center for the Study of Humanities

E. Trips to area movies and to two area film studios are planned as needed.

F. Teaching Styles

A lecture about each film is given to the class before viewing, outlining the historical, technical and social significance of the film. The following class is the official, uninterrupted screening of the film, coupled with a discussion about the director's facility with his medium.

G. Student Parameters

Students must attend all screenings; they may miss only one of the lectures. A project, presented orally to the class, will be evaluated to determine the student's letter grade.

H. Evaluation

Each student must present one researched project, either in writing or orally. The project must concern one of the films viewed during the course and must be presented as supplementary material the evening of the showing of the film. Grading is on a Pass-Fail system, unless a student wishes a letter grade in which case the only two options are an A or a B, based on the depth of the research project. A project evaluated C or lower affords the student a P or F grade.

I. Modular Configuration

The course meets twice a week. The first meeting is for two mods during the school day. The second meeting is during the evening for a two hour period.

PART III. DETAILED UNIT

King Kong

I. Story and Plot Sequence

A. Movie-within-a-movie frame
B. The selection of cast and costumes
C. The four major sequences
   1. New York: introduction of major characters
   2. The ship: development of suspense and romance
   3. The island: good versus evil
   4. New York "'Twas Beauty killed the Beast" theme

II. Characterization

A. Beauty: the girl
   1. Physical characteristics
   2. Her opening weaknesses and her final strength
   3. Involvement with other characters
B. Beast: King Kong
   1. Physical characteristics
   2. His opening strengths that turned to weakness
   3. His innocence, his loving-kindness, his fall

III. Theme

A. Sexuality and Kong's blackness
B. Nature's subservience to man's machines
C. Beauty's power over the Beast: good triumphant

IV. Special Effects

A. Rear screen projection: Kong's fight with the dinosaur

B. Miniaturized models:
   1. Long shots of the island and of the Empire State Building
   2. Close-up of Kong's arm on the island and the hotel
C. Stop-motion animation: Kong's capture of the girl
D. Blue screening: Kong and the subway

CLASSICAL MYTHOLOGY: GODS AND GODDESSES IN ART AND LEGEND

by Joseph Dignan

OBJECTIVES

One of the most fascinating studies of ancient cultures is the reading of mythology. The study of myths reveals how a past civilization thought, what its people valued, and why they acted as they did. It also brings a rich source of themes used by the world's great writers, painters and sculptors.

Just as patterns recur in the physical world and in our own inner worlds, they also recur in our imaginative expressions, that is, in our literature. In fact, the recurring imaginative patterns of the whole human race are reflected in literature. More extensive reading reveals a "larger" story pattern into which all our reading experiences can fit, which takes the shape of a quest. This quest story tells how man once possessed the secret of life which he somehow lost and tried to regain by his own efforts. The story of man's quest for his lost inheritance can be seen as the story of human civilization. Poets and storytellers free our imagination in sharing with us creative experiences. It is this quest that has formed the basis of mythology.

PART I. COURSE OUTLINE

I. Introduction and Overview

II. The Earth Belonged to Them All—the Creation of the World, the Golden Age of Archetype
- A. The Beginning of Things (A Greek Myth told by W.H.D. Rouse)
- B. Heaven and Earth and Man (A Chinese Myth retold by Cyril Birch)
- C. The Creation of the World (A Myth of Uganda retold by Charlotte and Wolf Leslau)
- D. The Four Ages (A Greek Myth translated by Rolfe Humphries)
- E. The World Is Too Much With Us (William Wordsworth)
- F. Woodstock (Joni Mitchell)
- G. The Lake Isle of Innisfree (William Butler Yeats)
- H. "The Universe itself was laughing . . ." (From *The Unexpected Universe* by Loren Eisley)

III. The God Teacher— Prometheus Archetype
- A. Prometheus (A Greek Myth retold by W.T. Jewkes)
- B. Old Man (A Crow Indian myth retold by Ella E. Clark)
- C. The Mysterious Stranger (From the book by Mark Twain)
- D. Prometheus Misbound (From the book by Andre Gide)
- E. Snake (D.H. Lawrence)
- F. The Program (From *2001: A Space Odyssey* by Arthur C. Clarke)

IV. The Childhood of Man is Gone Forever—the Loss of Innocence Archetype
- A. Pandora (A Greek myth retold by W.T. Jewkes)
- B. It Is Better to Die Forever (A Blackfoot myth retold by Chewing Blackbones)
- C. The Origin of Death (A Hottentot myth retold by Paul Radin)
- D. Phaeton (Morris Bishop)
- E. A Death in the Family (From the novel by James Agee)
- F. Go Tell It On The Mountain (From the book by James Baldwin)
- G. The Horse-God (From *The King Must Die* by Mary Renault)
- H. Athene and Arachne (A Greek myth retold by W.T. Jewkes)
- I. Deirdre and the Sons of Usna (An Irish legend retold by Rosemary Sutcliff)
- J. Arms and the Boy (Wilfred Owen)
- K. Pegasus (Patrick Kavanagh)

V. The Cataracts of Heaven—the Flood Archetype
- A. Once by the Pacific (Robert Frost)
- B. The Flood (A Greek myth retold by W.H.D. Rouse)
- C. The Piper's Tale (From *The Odyssey: A Modern Sequel* by Nikos Kazantzakis)
- D. A Hard Rain's A Gonna Fall (Bob Dylan)
- E. Unanswerable Questions (From the Gilgamesh retold by Herbert Mason)
- F. It Is Almost the Year Two Thousand (Robert Frost)
- G. The Nine Billion Names of God (Arthur C. Clarke)
- H. The Intervention of the Gods (C.P. Cavafy)
- I. What Thomas and Buile Said in a Pub (James Stephens)

VI. Changes—the Metamorphosis Archetype
- A. Apollo and Daphne (A Greek myth retold by Rolfe Humphries)
- B. Baucis and Philemon (A Greek myth retold by Edith Hamilton)

C. When God lets my body be (e.e. cummings)
D. Midas (A Greek myth retold by Olivia Coolidge)
E. Requiem for a Modern Croesus (Lew Sarett)
F. Pygmalion (A Greek myth translated by Mary M. Innes)
G. Flowers for Algernon (Daniel Keyes)
H. Narcissus (A Greek myth retold by Jay Macpherson)
I. Sonnet One (William Shakespeare)

VII. A Human Year—Ritual and Seasonal Archetypes

A. Jingles (Traditional)
B. Demeter and Persephone (A Greek myth retold by W.T. Jewkes)
C. Adonis (A Greek myth translated by Rolfe Humphries)
D. The Many Deaths of Winter (From the Norse myth retold by James Baldwin)
E. In Just (e.e. cummings)
F. Summertime (From *Porgy and Bess* by Dubose Heyward and George Gershwin)
G. The King Must Die (From the novel by Mary Renault)
H. The Gettsyburg Address (Abraham Lincoln)
I. Aztec Lamentation (Translated by Daniel G. Brinton)
J. The Falling of the Leaves (William Butler Yeats)
K. After Apple Picking (Robert Frost)
L. The Birthday Party (Gina Berrialt)
M. Immortal Autumn (Archibald MacLeish)
N. Only Man (D.H. Lawrence)
O. There's a Certain Slant of Light (Emily Dickinson)
P. Deck the Halls
Q. Year's End (Richard Wilbur)
R. "The other time in the snow . . ." (From *The Unexpected Universe* by Loren Eisley)
S. A Turn with the Sun (John Knowles)

VIII. More Than Man—the Tragic Quest to go Beyond the Limits of Human Power

A. Orpheus (A Greek myth retold by Edith Hamilton)
B. Annabel Lee (Edgar Allan Poe)
C. Lemminkainen (A Finnish myth retold by Padraic Colum)
D. Daedalus and Icarus (A Greek myth translated by Rolfe Humphries)
E. All God's Children had Wings (Black American legend retold by Caesar Grant)
F. Brewster McCloud (From the screenplay by Doran William Cannon)
G. Asclepius (A Greek myth retold by W.H.D. Rouse)
H. Death Be Not Proud (John Donne)
I. Gilgamesh (From the Babylonian myth retold by Herbert Mason)
J. Tyr-na-nog, the Land of Youth (An Irish legend retold by Rosemary Sutcliff)

IX. The Rightful Kingdom—the Basic Quest Pattern

A. The Golden Age (A Greek myth translated by Mary Innes)
B. Aquarius (From *Hair* by James Rado and Gerome Ragni)
C. Midnight Cowboy (From the novel by James Leo Herlihy)
D. Inaugural (John F. Kennedy)
E. Perseus (A Greek myth retold by Jay Macpherson)
F. The Street (From *Black Boy* by Richard Wright)
G. The Declaration of Independence (An excerpt, by Thomas Jefferson)
H. Cadmus (A Greek myth retold by Penelope Farmer)
I. The Song of Youth (Aich'ing)
J. The Return (James Ngugi)
K. The City (Constantine Cavafy)
L. Pity this busy monster, *manunkind* (e.e. cummings)

X. To Do What Must Be Done—the Archetypal Quest to Remove a Curse, Fulfill an Oracle, or Meet an Inevitable Destiny

A. Hercules (A Greek myth retold by Padraic Colum)
B. The Ricksha Puller (Cheng Min)
C. A Mother's Tale (James Agee)
D. Losses (Randall Jarrell)
E. Antigone (A Greek myth retold by Rex Warner)
F. The Song of Wandering Aengus (William Butler Yeats)
G. The Questing Beast (From *The Once and Future King* by T.H. White)
H. Shooting the Sun (Amy Lowell)
I. The Bear (William Faulkner)

XI. The Golden Cup—Archetypal Ironic Quests for a Wrong or Inadequate Goal or Failed Quests

A. Jason (A Greek myth retold by W.T. Jewkes)
B. Success Is Counted Sweetest (Emily Dickinson)
C. Ex-Basketball Player (John Updike)
D. The Tin Box (James Thurber)
E. Cup of Gold (From the novel by John Steinbeck)
F. Ball of Gold (Stephen Crane)

XII. Might for Right—the Archetypal Struggle for Good Versus Evil

A. Theseus (A Greek myth retold by Rex Warner)
B. The Round Table (From *Camelot* by Allan Jay Lerner and Frederick Loewe)

C. Robin Hood (An English legend told by Ian Serrailleir)
D. Big Bad John (Jimmy Dean)
E. The Peach Boy (A Japanese legend retold by Helen and William McAlpine)
F. Jabberwocky (Lewis Carroll)
G. Red Eric (William Carlos Williams)

XIII. To Find Out Who I Am

A. Oedipus (A Greek myth retold by Rex Warner)
B. Bundles (Carl Sandburg)
C. Heroes (Witter Bynner)
D. Sonnet XXVI (Feng Chih)
E. The Man Whose Luck Was Asleep (A Persian legend retold by Eleanor Brockett)
F. A Bao A Qu (A Malay legend retold by Jorge Luis Borges)
G. The Frog Prince (retold by Joseph Jacobs)
H. Little Boxes (Malvina Reynolds)
I. Saturday's Child (Countee Cullen)
J. Knoxville (From *A Death in the Family* by James Agee)

PART III. DETAILED UNIT

Introduction

The stories in this unit are predominantly tragic in that they end in the hero's frustration or even in his death. This outcome is to be expected when mortals attempt to go beyond the ultimate boundaries of human powers to transcend such ultimates as time, space and death.

More than Man

I. Archetypal Quest Patterns

A. Quests to conquer time
1. Orpheus
2. Annabel Lee
3. Lemmin Kainen

B. Quests to conquer space
1. Daedalus and Icarus
2. All God's Children have Wings
3. Brewster McCloud

C. Quests to conquer death
1. Asclepius
2. Death be not Proud
3. Gilgamesh
4. The Return of Oisin

II. Archetypal Literary Patterns

A. Tragic
1. Catastrophe
2. Death

B. Romantic
1. Triumph
2. Magic

C. Ironic
1. Frustration
2. Puzzlement

III. Archetypal Character Patterns

A. Characters who aid and protect the herd
1. Cheiron the centaur
2. Utnapishtim
3. Athene

B. Characters who try to harm and frustrate the herd
1. Ares
2. Polydectes
3. Medusa

IV. Archetypal Animal Characters

A. Friends of the herd
B. Enemies of the herd

PART II. RESOURCES AND EVALUATION

A. Texts

Man the Myth Maker, Jewkes, W.T., Sloan, G.D., Harcourt Brace Jovanovich, Inc., New York, N.Y., 1973.

The Perilous Journey, Jewkes, W.T., Sloan, G.D., Harcourt Brace Jovanovich, Inc., New York, N.Y., 1973.

B Additional Readings

The following is a representative listing. The student should refer to author, title, index catalog in his school library or in public library catalogs. Texts indicated by an asterisk are in paperback.

A Dictionary of Symbols, Cirlot, J.E., Philosophical Library, Inc., New York, N.Y., 1953.

**Gods and Goddesses in Art and Legend*, Wechsler, Herman J., Washington Square Press Inc., New York, N.Y., 1961.

**Mythology: Vol. I, II & III*, Bulfinch, The New American Library of World Literature Inc., New York, N.Y., 1953.

**Mythology*, Hamilton, Edith, The New American Library of World Literature Inc., New York, N.Y., 1953.

**Myths of the Greeks and Romans*, Grant, Michael, same as above, 1962.

**Myths and Modern Man*, Stanford, Barbara, Washington Square Press Inc., New York, N.Y., 1972.

**Symbols and Legends in Western Art, A Museum Guide*, Whittlesby, E.S., Charles Scribner's Sons, New York, N.Y., 1973.

The Classic Myths, Gayley Charles Mills, Ginn and Company, New York, N.Y., 1939.

Words from the Myths, Asimov, Isaac, Houghton Mifflin Company, Boston, Mass., 1961.

C. Vertical File

Libraries which contain vertical files on various subjects may be used for reference.

D. Films

A number of films are available from various agencies and are listed in *Educator's Guide to Free Films*.

E. Teaching Styles

A variety of teaching styles is employed, including class discussion, special reports and lectures in small group sessions.

F. Student Parameters

Students are expected to complete text assignments as well as special reports when assigned.

G. Evaluation

The types of evaluating methods used generally depend upon the teaching styles used to present the course material. With greater student participation and involvement, it is hoped that the usual reward-punishment emphasis may be avoided. If possible, letter grades should be avoided and a Pass-Fail system adopted.

H. The class meets for two mods, twice a week, for two facets.

COLLEGE COMPOSITION

by William A. Speiser

OBJECTIVES

"True ease in writing comes from art, not chance . . ."
Alexander Pope

Writing is a frustrating experience for many students because they have not identified writing as a mental and technical process that can be learned and used. The major objective of this course is to provide practical models for learning the principles of effective discursive writing. Students are asked to analyse and experience, in a disciplined way, the processes which are essential to writing. Student writers learn to discover ideas of their own, to formulate and express ideas precisely, and to develop, defend, and explain ideas. By facing one formal writing problem at a time, their anxieties of writing tend to diminish. They begin to realize that they do have something to say and that they can say it effectively and intelligently. College Composition is not a cure-all; it does not expect to make anyone a great writer. It will, however, help students learn what they have to say and how to say it.

PART I. COURSE OUTLINE

I. Introduction and Overview
- A. Major communication modes
  1. Visual
  2. Auditory
  3. Written
- B. The inhibiting agents in writing
  1. Talking versus writing
  2. Seeing versus writing
  3. The writer's audience
  4. The writer's persona

II. Prewriting
- A. Making basic decisions
  1. Choosing a subject
     a. Experience
     b. Observation
     c. Interview
     d. Reading
     e. Brainstorming
     f. Journal
  2. Restricting a subject
  3. Stating a restricted subject
     a. Function of the thesis
     b. Evolution of the thesis
     c. Evaluation of the thesis
- B. Selecting an organizational pattern
  1. Illustration
  2. Comparison and contrast
  3. Classification
  4. Definition
  5. Process
  6. Analogy
  7. Causal analysis
  8. Question/answer
  9. Narration
  10. Description
  11. Persuasion
     a. Two arguments in defense
     b. Nestorian order
     c. Strawman
     d. Strawman and two arguments in defense
     e. Concession
- C. Shaping purposeful outlines
  1. Justifying outlines
  2. Creating outlines
     a. "Scratch" outlines
     b. Topic outlines
     c. Sentence outlines
     d. Descriptive outlines
  3. Testing outlines
     a. Adequate development
     b. Adequate relationship
     c. Logical progression

III. Writing and Rewriting
- A. Making writing efficient
  1. The myth and mood of inspiration
  2. The schedule
  3. The first draft
  4. The second draft
  5. The writer's plague: the "crunch"
- B. Writing effective paragraphs
  1. Developmental paragraphs
     a. Unity
     b. Completeness
     c. Order
        (1) General to particular
        (2) Particular to general
        (3) Whole to parts
        (4) Question to answer
        (5) Effect to cause
        (6) Space

d. Coherence
(1) Pronoun reference
(2) Transition markers

2. Special paragraphs
a. Introductory paragraphs
b. Transitional paragraphs
c. Concluding paragraphs

C. Creating effective sentences
1. Sentence patterns
a. Standard
b. Balanced
c. Parallel
d. Periodic
2. Sentence revision
a. Clarity
b. Emphasis
c. Economy
d. Variety

D. Choosing right words
1. Accurate and appropriate diction
a. Formal diction
b. Informal diction
c. Colloquial diction
d. Slang
2. Concrete versus abstract diction
3. Imagery
4. Diction revision
a. Vagueness
b. Jargon
c. Triteness
d. Inappropriate figures of speech

E. Understanding style
1. Components of style
2. Style and language
a. Tone
b. Distance

F. Improving grammar and usage
1. Sentence structure
2. Usage
3. Word order
4. Forms of words
5. Punctuation
6. Mechanics

IV. Preparing Special Assignments

A. The essay examination
B. The critical essay: writing about literature
C. The interview
D. The research paper

PART II. RESOURCES AND EVALUATION

A. Texts

English Grammar and Composition: Complete Course, Warriner, John E., Harcourt, Brace & World, New York, N.Y., 1963.

Writing With a Purpose, McCrimmon, James M., Houghton Mifflin Co., Boston, Mass., 1973.

B. Additional Readings

The following provide individual instruction and/or additional models for student writers.

Advanced Composition: A Book of Models for Writing, Warriner, John E., Harcourt, Brace & World, New York, N.Y., 1968.

Competence in English: A Programed Handbook, Hook J.N. and Stevens, Robert L., Harcourt, Brace & World, New York, N.Y., 1967.

English 3200, Blumenthal, Joseph C., Harcourt, Brace & World, New York, N.Y., 1962.

English Review Manual, Gowen, James A., McGraw-Hill Book Co., New York, N.Y., 1965.

A Short Course in Writing, Bruffee, Kenneth A., Winthrop Publishers, Inc., Cambridge, Mass., 1972.

C. Other Resources

1. Periodical, vertical file, and microfilm information relevant to student composition subjects.

2. Tape cassettes and tape recorders for oral critiques of student compositions.

3. Individual theme rating sheets to clarify essay evaluation.

D. Teaching Styles

The course comprises small group sections that meet informally to discuss each other's writing, practice skills, etc. The teacher's role is to encourage students to view writing as a series of processes that can be learned and used and to emphasize that writing cannot be considered as good or bad in itself, but must be judged as to whether it succeeds or fails in eliciting the desired response.

E. Student Parameters

Students are expected to master the commonly used patterns of organization and to learn to adapt or combine them to fit a variety of materials; to demonstrate the utility of "scratch" outlines; to offer techniques in developing purposeful paragraphs; to analyze the rhetorical effect of sentence patterns; and to develop a concrete definition of style as it relates to a writer's purpose.

F. Evaluation

As the fear of writing is not superficial self-consciousness for many students, the instructor's basic premise as evaluator is to be the advocate of inexperienced writers, not their prosecutor. The instructor should praise and encourage the best aspects of a writer's work as well as tactfully respond to its negative qualities. The instructor, in addition, should help other students become helpful critics of each other's work. Through an individualized process of writing, revison, and rewriting, each essay is reviewed until it meets the standards of effective writing. Specific methods of evaluation include:

1. Pre-testing of grammar and usage skills sequenced by individualized remediation and post-test evaluation
2. Objective evaluation of composition theory-recall

3. Peer group evaluation of student essays
4. Instructor evaluation of student essay using
   a. Individual conferences
   b. Taped critiques
   c. Written critiques
5. Journal checks

Students may opt for letter or Pass-Fail grading systems in this course.

G. Modular Configuration

The class meets twice a week. All students meet twice a week during a three mod period and two mod sessions. Individual conference time is planned for an additional two mod session.

PART III. DETAILED UNIT

Introduction

The research paper is a culminating experience for an inexperienced writer. It is a valuable review of most prewriting and writing skills as well as an opportunity for the writer to do an in-depth study of a selected subject.

Detailed Outline of the Research Paper

I. Preview of Research Procedure

II. Information in the Library

A. The card catalog
   1. Classification system
   2. Filing rules

B. The reference collection
   1. Printed catalogs
   2. Indexes to periodical literature
   3. Government documents
   4. General dictionaries
   5. General encyclopedias
   6. Yearbooks

C. Specialized reference works
   1. Arts
   2. Biography
   3. Education
   4. History
   5. Literature
   6. Mythology and Classics
   7. Philosophy and Psychology
   8. Religion
   9. Science and Technology
   10. Social Sciences

III. The Investigative Process

A. Select a suitable subject
   1. Subject is interesting
   2. Subject requires research
   3. Subject can be influenced by research
   4. Subject analysis requires multiple research sources
   5. Sufficient material available on subject

B. Begin introductory reading
   1. Use general works
   2. Postpone note-taking
   3. Make subject as specific as possible

C. Prepare a working bibliography on note cards
   1. Purpose of the working bibliography
   2. Form of the working bibliography

D. Begin intensive reading
   1. Purposes of note-taking on cards
   2. Form of note cards
      a. One note to a card
      b. Identify exact source of note
      c. Quote exact words of an author
      d. Summarize extensive quotations if possible

E. State the problem or thesis

F. Complete intensive reading

G. Assemble notes and outline the paper

H. Write first draft and document all evidence
   1. What to footnote
      a. A direct quotation
      b. A copy of a table, chart, or other diagram
      c. A summary of a discussion in your own words
      d. A constructed diagram using data provided by others
      e. A paraphrase of another's opinion
      f. Any evidence which cannot be considered common knowledge
   2. How to footnote

I. Prepare the final bibliography

J. Proofread first draft at least twice

K. Present the finished assignment
   1. Organization
      a. Title page
      b. Detailed outline of the paper
      c. Body of paper
      d. Final bibliography
      e. Note cards, arranged and labeled in order of use, in a sealed envelope
   2. Format
      a. Type the paper
      b. Double space text
      c. Indent and single space long quotations
      d. Single space footnotes
      e. Paginate at the top right-hand corner beginning with page two of text

Evaluation of the Research Paper

Using an individualized schedule, student writers confer with their instructor to discuss progress and/or problems. Students earn evaluation points during the investigative process in the following manner:

Working bibliography	5 points possible
Note cards and outline	10 points possible
Rough draft	5 points possible
Presentation of finished paper	75 points possible
Total	100 points possible

THE CONTEMPORARY NOVEL

by Susan Graziano

OBJECTIVES

All people realize highs and lows in their daily existence. In the contemporary novel they may find patterns of behavior which may help them cope with the modern world while developing a system of values. In addition, the study of the novel creates a valid learning experience as well as a revitalization of skills.

Through selected novels, students understand segments of society. They learn to understand the novel as a genre of fiction and as an art form. Utilizing the labels of subject, form, and point of view, they are able to analyze the novel as a written document.

A significant novel renews views and language, but most importantly clarifies life itself by enlarging the senses, making the reader more conscious of the full spectrum of life in today's world.

PART I. COURSE OUTLINE

I. Introduction and Overview

II. Background of Contemporary Literature

A. Definitions
1. Contemporary
2. Novel

B. Identification of significant novelists
1. D.H. Lawrence
2. James Joyce
3. Kurt Vonnegut, Jr.
4. Hermann Hesse
5. Anthony Burgess
6. Sylvia Plath
7. Virginia Woolf
8. Ken Kesey
9. J.D. Salinger
10. William Golding

III. Class Selection of Authors to be Studied

A. James Joyce
1. Impact of style
2. *Dubliners*
3. *Portrait of the Artist as a Young Man*

B. Kurt Vonnegut, Jr.
1. Explanation of appeal
2. Style
3. Apparent themes
4. *Slaughterhouse-Five*

C. Hermann Hesse
1. The instrospective novel
2. *Demian*

D. Anthony Burgess
1. Diversified areas of writing
2. *Clockwork Orange*

E. Ken Kesey
1. Non-conformist representative
2. *One Flew over the Cuckoo's Nest*

F. Woman's expression
1. Virginia Woolf
2. Sylvia Plath

G. Independent research
1. Individual reading selection
2. Class review and written report

PART II. RESOURCES AND EVALUATION

A. Texts

A Clockwork Orange, Burgess, Anthony, W.W. Norton and Co., New York, N.Y., 1963.

Demian, Hesse, Hermann, Bantam Books, New York, N.Y., 1970.

Lord of the Flies, Golding, William, Capricorn Books, New York, N.Y., 1959.

Portrait of the Artist as a Young Man, Joyce, James, Viking Press, New York, N.Y., 1968.

Slaughterhouse-Five, Vonnegut, Jr., Kurt, Dell Publishing Co., New York, N.Y., 1973.

B. Additional Readings

The Catcher in the Rye, Salinger, J.D., Bantam Books, New York, N.Y., 1968.

Cat's Cradle, Vonnegut, Jr., Kurt, Dell Publishing Co., Inc., New York, N.Y., 1974.

Hermann Hesse, Modern German Writer, Fleissner, Else, SamHar Press, Charlotteville, New York, N.Y., 1972.

The Portable D.H. Lawrence, Trilling, Diana (ed.), Viking Press, New York, N.Y., 1958.

Twentieth Century Interpretations of Portrait of the Artist as a Young Man, Schutte, William M. (ed.), Prentice-Hall, Inc., Englewood Cliffs, N.J., 1968.

The Vonnegut Statement, Klinkowitz, Jerome, and Somer, John (eds.), Dell Publishing Co., Inc., New York, N.Y., 1973

Writers for the 70's - Kurt Vonnegut, Jr., Reed, Peter J., Warner Paperback Library, New York, N.Y., 1974.

C. Films (available through rental companies)

Clockwork Orange
Slaughterhouse-Five

D. Teaching Styles

The course content dictates the use of many teaching styles including lecture, discussion and composition supplemented by audio-visual materials.

E. Student Parameters

Through the regular reading assignments and discussions, the students learn to understand the components of the novel as a genre. They are expected to explain their interpretations through compositions and criticism.

F. Evaluation

Class discussions based on text, supplementary, and periodical readings play a large part in determining student understanding of the subject matter. An oral

and a written report on independent student reading complete the course work. Students may elect to receive letter or Pass-Fail grade.

G. Modular Configuration

The class meets for two mods, twice a week, for two facets.

PART III. DETAILED UNIT

I. Introduction

It is possible to study one representative contemporary author to reach the goals set forth in the course. Possible subjects would include:

A. Kurt Vonnegut, Jr. (expanded below)
B. Ken Kesey
C. James Joyce
D. Sylvia Plath
E. Virginia Woolf
F. D.H. Lawrence
G. Hermann Hesse
H. Anthony Burgess

Detailed Outline of one topic: Kurt Vonnegut, Jr.

II. Biographical Information
- A. Educational background
- B. Career background

III. The Literary Figure
- A. Science fiction writer
- B. The Vonnegut imagination
- C. Writing style
- D. Thematic intent and philosophy

IV. The Public Figure
- A. Explanation of current appeal
- B. Connection with current issues

V. In-depth Study of One Novel—Slaughterhouse-Five
- A. Science fiction popularity
- B. Culmination of themes
- C. Anti-war statement
- D. Importance of individual
- E. Representation of era

VI. Independent Study
- A. Selection of a second Vonnegut novel
- B. Oral and written comparison/contrast

PART IV. RESOURCES

Texts

Slaughterhouse-Five, Vonnegut, Jr., Kurt, Dell Publishing Co., Inc., New York, N.Y., 1973.

The Vonnegut Statement, Klinkowitz, Jerome and Somer, John (eds.), Dell Publishing Co., Inc., New York, N.Y., 1973.

Writers for the 70's - Kurt Vonnegut, Jr., Reed, Peter J., Warner Paperback Library, New York, N.Y., 1974.

CONTEMPORARY THEATRE

by Edward Varian

OBJECTIVES

The major objective of this course is to provide students with the experiences and background necessary to appreciate and perpetuate contemporary theatre. Since the theatre is a recognized popular art form, and has a definite cultural effect on our lives, students interested in it must broaden their ability to select and criticize in order to make intelligent judgments. They learn to be appreciative audience members who can wisely evaluate the artistic work of others, and are encouraged to undertake independent study and theatre experiences whenever possible.

Other course objectives include helping students to develop skills in appreciating and writing theatrical critiques and reviews. They learn to rely ultimately on their own judgments and opinions regarding what is good and what is less than acceptable in the professional theatre.

PART I. COURSE OUTLINE

I. Introduction and Overview

II. Historical Overviews of the "Theatre Scene"
- A. Professional endeavors
  - 1. English beginnings
  - 2. Rapid American popularity
- B. Non-professional endeavors
  - 1. Aesthetic outlet
  - 2. University theatre

III. Analysis of the "Typical" Theatre Season
- A. Professional theatre
  - 1. Broadway commercialism
  - 2. Off-Broadway theaters
    - a. Greenwich Village as an art colony
    - b. "Creeping commercialism"
  - 3. Regional theaters
    - a. McCarter Theater
    - b. Paper Mill Playhouse
    - c. Bucks County Playhouse
- B. Non-professional theatre
  - 1. Local community theatre
  - 2. Local college theatre

IV. Reading and Research
- A. Acquisition of scripts
- B. Research into production histories
- C. Choosing the "best" play
- D. Ticket and trip planning

V. Play Attendance
- A. Atmosphere of theater district or location
- B. Attitudes of audience
- C. Experiencing the play

VI. Theatrical Criticism

A. Study of professional critics' views
   1. Clive Barnes
   2. Walter Kerr
   3. Other critics

B. Personal criticism of plays seen

VII. Culmination of Activities

A. Presentation of journals

B. Presentation of evaluative statement on the theatre

PART II. RESOURCES AND EVALUATION

A. Texts

No specific text is used, since the course is designed to be a field-trip oriented seminar.

B. Independent Readings

The Dramatic Experience, Bierman, Judah, Hart, James and Johnson, Stanley, Prentice-Hall, Inc., Englewood Cliffs, N.J., 1958.

The Living Stage, Macgowan, Kenneth and Melnitz, William, Prentice-Hall, Inc., Englewood Cliffs, N.J., 1955.

C. Periodicals

Cue magazine
Newsweek
New York magazine
New York Times
Theatre Craft
Time magazine

D. Microfilm

New York Times microfilm editions

E. Audio Tapes (cassettes)

Broadway, the Shrinking Giant
Off-Broadway Theatre
The Rise of Regional Theatre in America

F. Teaching Styles

The course is designed as a field-trip-oriented seminar containing no more than eleven students per section, taught in an open space setting and employing group discussion and special reports as primary instructional techniques.

G. Student Parameters

Students are expected to use the New York Times theatre section as their daily reference to the New York theatre scene. Assignments range from researching original play reviews to special reports on theatrical personalities and concepts. Students are required to "review" the plays they attend and to discuss them in terms of their own broadening theatrical experiences. Each class member is also required to keep a journal of his experiences and impressions of the plays he sees.

H. Evaluation

Informal evaluation of students' progress is made through class discussions. Formal evaluation is made at the end of the course when each student submits his "statement" of his concept of the theatre.

I. Modular Configuration

Each section meets for two mods, twice a week, for two facets.

PART III. DETAILED UNIT

Theatrical Criticism

OBJECTIVES

The objectives of this unit are to have the students understand what factors must be considered by any critic in reviewing a play, and to follow the models of some of the best-known critics in writing student reviews.

I. Study of the Professional Critics' Views

A. Compare reviews of the same play

B. Compare well-known critics with local reviewers

C. Study style and content

II. Content of Student-written Reviews

A. Criticism of the author
   1. Universal appeal
   2. Individuality of style
   3. Clear organization
   4. Believable characters
   5. Unified effect

B. Criticism of the acting
   1. Credibility
   2. Vocal abilities
   3. Emotional/physical balance
   4. Character projection

C. Criticism of direction
   1. Fidelity to playwright's purpose
   2. Composition
   3. Pace and tempo

D. Criticism of staging
   1. Scene design
   2. Lighting
   3. Costumes and make-up
   4. Production mechanics

E. Audience response

F. Personal response

PART IV. RESOURCES FOR DETAILED UNIT

Periodicals

Cue magazine
Newsweek
New York magazine
New York Times
Theatre Craft
Time magazine

Evaluation

Evaluation of the reviews will be made on the basis of understanding the considerations of reviews and the quality of writing. No letter grades are given.

THE GOLDEN AGE OF RADIO

by Lloyd Grosse

OBJECTIVES

This course attempts to show, largely through aural illustration, how American radio developed as an entertainment, informational, cultural and educational medium during the period of its greatest growth (1920-1950). The course is given not as a formal, detailed history of broadcasting, but as an informal lecture-with-illustrations on the principal uses of radio during its Golden Age.

Because of the nature of the programs heard (comedy, mystery, and variety predominating), this may be considered a "fun" course, but much may be learned about a society by studying its leisure activities and the influence they hold over people. It is hoped that the students will learn, among other things, how President Roosevelt's fireside chats, on-the-spot coverage of news events such as World War II, the Lux Radio Theatre, Allen's Alley, Bergen and McCarthy, the Orson Welles "War of the Worlds" broadcast, Suspense, Lights Out and other programs all contributed to the life patterns of Mr. and Mrs. Average American for three decades.

PART I. COURSE OUTLINE

I. Introduction and Overview

II. Background

A. Radio's birth: the 1920 election returns are broadcast

B. The infancy of radio
1. Earliest commercials
2. Early comedy: the Happiness Boys
3. News and sports events
   a. Lindbergh's solo flight
   b. The second Dempsey-Tunney fight
   c. Babe Ruth, Red Grange, Bobby Jones, etc.

C. Radio comes of age: the late 1920's and the 1930's
1. Amos 'n' Andy: a new national craze
2. Rudy Vallee, Bing Crosby, Russ Columbo
3. The Witch's Tales and other horror and mystery shows
4. News reporting
   a. The stock market crash
   b. A new President: FDR is inaugurated
   c. King Edward VIII abdicates
   d. The dirigible Hindenburg explodes
5. The great comedians
   a. Jack Benny
   b. Burns and Allen
   c. Fred Allen
   d. Edgar Bergen and Charlie McCarthy
   e. Fibber McGee and Molly

III. Radio Shocks a Nation: A Psychological Phenomenon

A. The Mercury Theatre and Orson Welles

B. Welles' decision to do an adaptation of H.G. Wells' novel, *The War of the Worlds*
1. Welles feels the story should be updated
2. Howard Koch is given the job of writing the radio play

C. The broadcast is taken to be fact by one million listeners
1. Credulous listeners react in panic to the news of the "invasion"
2. Police and newspapers are swamped with phone calls
3. The radio studio is filled with newsmen and police before the program is even off the air

D. The aftermath
1. The story is covered on the front page of every American newspaper
2. Welles' comments on the public reaction
3. The FCC bans any future broadcasts of a similar nature

E. What can we learn about human nature from such an occurrence?

IV. Radio Goes to War: the 1940's

A. How the War is handled by the medium
1. Newscasters such as Edward R. Murrow and William Shirer travel to Europe and broadcast on-the-spot news
2. At home, Elmer Davis, H.V. Kaltenborn and Gabriel Heatter keep Americans up to date
3. FDR broadcasts to the nation on Dec. 8, 1941, and asks for a declaration of war ("The Day of Infamy")
4. Americans hear actual occurrences such as Hitler speaking from Berlin, Churchill encouraging his people to fight on, the D-Day landing, the signing of the peace treaty, etc.

B. Radio offers escape
1. Drama
   a. Lux Radio Theatre
      (1) "Maytime" with Jeanette MacDonald and Nelson Eddy
      (2) "It Happened One Night" with Clark Gable and Claudette Colbert
      (3) "Jane Eyre" with Orson Welles and Loretta Young
   b. Mercury Theatre
      (1) "Dracula" with Orson Welles and Martin Gabel
      (2) "Sherlock Holmes" with Orson Welles
   c. Theatre Guild on the Air
      (1) "The Guardsman" with Alfred Lunt and Lynne Fontanne

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(2) "Dr. Jekyll and Mr. Hyde" with Fredric March
(3) "Our Town" with Dorothy McGuire and Thornton Wilder

2. Mystery and Horror
   a. Suspense
      (1) "The Dunwich Horror" with Ronald Colman
      (2) "Sorry, Wrong Number" with Agnes Moorehead
      (3) "The Hitchhiker" with Orson Welles
   b. Lights Out
      (1) "Cat Wife" with Boris Karloff
      (2) "Murder Castle"
   c. Escape
      (1) "The Most Dangerous Game"
      (2) "Leiningen versus the Ants"
      (3) "The Country of the Blind"
3. Comedy and Variety
   a. The Jack Benny-Fred Allen "feud"
   b. Bing Crosby and Bob Hope swap insults
   c. W.C. Fields and Charlie McCarthy
4. Soap operas
   a. Life Can be Beautiful
   b. Ma Perkins
   c. The Romance of Helen Trent
5. Quiz and game shows
   a. Dr. I.Q.
   b. Information, Please
   c. Truth or Consequences

V. The End of the War and the Beginning of the End for Radio

VI. Summary

PART II. RESOURCES AND EVALUATION

A. Texts

The Panic Broadcast, Koch, Howard, Little, Brown & Co., Boston, 1970.

Remember Radio, Lackman, Ron, G.P. Putnam's Sons, New York, N.Y., 1970.

B. Additional Readings

Radio, Arnheim, Rudolf, Arno Press and The New York Times, New York, N.Y., 1971.

Radio Today, Huth, Arno, Arno Press and The New York Times, New York, N.Y., 1971.

How They Sent the News, McSpadden, J. Walker, Dodd, New York, N.Y., 1936.

A Pictorial History of Radio, Settel, Irving, Grosset and Dunlap, New York, N.Y., 1960.

Let's Broadcast!, White, James Roberts, Harper, New York, N.Y., 1939.

C. Records and Tapes

Nearly every one of the programs mentioned in this course of study is available on one or another of the following record labels:

Mark 56 Records, P.O. Box One, Anaheim, Cal. 92805
Pelican Records, P.O. Box 34732, Los Angeles, Cal. 90034
Radiola Company, P.O. Box H, Croton-on-Hudson, N.Y. 10520
Longines Symphonette Society, Symphonette Square, Larchmont, N.Y. 10538

Also, a fairly extensive library of cassettes is offered by the National Recording Company, P.O. Box 395, Glenview, Illinois 60025.

D. Films

The 90-minute documentary film, "The Great Radio Comedians" is available through many public libraries.

E. Teaching Styles

The course is taught in a closed classroom so as not to interfere with other groups. It is largely a listening experience, with a lesser amount of time spent on informal "lecture-with-illustration" approach.

F. Student Parameters

An important factor in the success of the course is the student's willingness to accept the "old-fashioned" idea of being a good listener. The Golden Age of Radio requires at least two other areas of student participation; completion of text assignments and the submission of an individual project of some proportion.

G. Evaluation

The course is offered on a Pass-Fail basis.

H. Modular Configuration

The class meets for three mods, twice a week, for one facet.

PART III. DETAILED UNIT

Radio Shocks a Nation: A Psychological Phenomenon

I. The Mercury Theatre and Orson Welles
   A. Welles' work for the WPA in the mid-1930's
   B. Together with John Houseman, he sets up the Mercury Theatre
   C. Great acclaim and success with such productions as *Julius Caesar*
   D. Welles enters the medium of radio as The Shadow
   E. He produces the Mercury Theatre on the Air

II. Welles' Decision to Dramatize H.G. Wells' *The War of the Worlds*
   A. Welles feels the story should be updated
   B. Howard Koch is given the job of writing the radio play
      1. Works in collaboration with Welles
      2. Decides to change the locale from England to New Jersey
      3. Conceives the idea of doing the show as a

series of news bulletins, interviews, etc.
   a. Hopes to achieve greater verisimilitude
   b. Influenced greatly by recording of the on-the-spot coverage of the Hindenburg disaster

III. The Broadcast is Taken to be Fact by One Million Listeners

A. Credulous listeners react in panic
   1. Many tuned into the show after it had already begun, thus assuming the "news bulletins" to be actual
   2. Actual place names were used, thus adding to the feeling of verisimilitude
   3. The actors were very convincing and the sound effects highly realistic
   4. Americans were accustomed, during this period (1938), to hearing news bulletins regarding the war in Europe

B. Police and newspapers are swamped with phone calls
   1. Confusion created when, at first, these sources don't know what to make of these calls
   2. Many listeners refused to accept the fact that they had been listening to a play
   3. Telephone lines jammed; many persons terrified in the belief that the "Martians" destroyed our lines of communication

C. The radio studio is filled with newsmen and police before the program is even off the air
   1. Performers unaware of what was going on "out there"
   2. Would they halt the program mid-way?
   3. Bedlam in the control booth

IV. The Aftermath

A. The story is covered on the front page of every U.S. newspaper
   1. Estimated one million listeners were fooled, says the press
   2. Human interest stories tell of panic-stricken Americans making frantic phone calls, running and screaming in the streets, "heading for the hills" in their autos
   3. The papers editorialize on the strong hold which radio has over its captive audience

B. Orson Welles' comments
   1. Tells the press that the show was only meant as entertainment
   2. Finds it hard to believe that anyone would accept the play as fact
   3. Welles discusses human gullibility

C. The FCC bans any future broadcasts of a similar nature
   1. The danger of listeners taking fiction for fact
   2. Wartime news bulletins and their possible confusion with such pseudo-bulletins
   3. South American country, not subject to FCC, broadcasts Spanish-language version; angry mob burns down broadcasting building

V. What Can We Learn About Human Nature from Such an Occurrence?

A. Princeton University study, in which many listeners were polled as to their reactions

B. General class discussion of the effects of panic on the minds of otherwise ordinary citizens

PART IV. RESOURCES

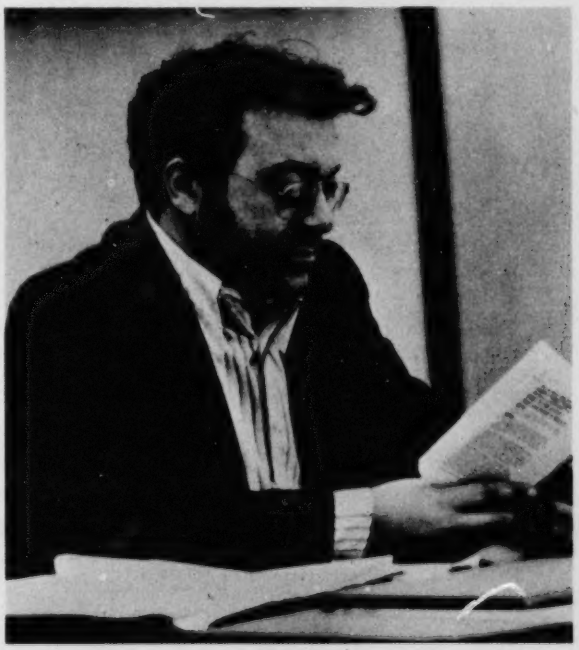
UNIT ON RADIO SHOCKS A NATION: A PSYCHOLOGICAL PHENOMENON

A. Text

The Panic Broadcast, Koch, Howard Little, Brown & Co., Boston, 1970.

B. Recording or Tape Cassette

"The War of the Worlds", Longines Symphonette Society, Symphonette Square, Larchmont, N.Y. 10538.



HUMOR AS AN ART FORM

by Edward Varian

OBJECTIVES

The overall objectives of Humor As An Art Form are to provide a balance or an alternative to the preponderance of so-called "serious literature" offered students, and to provide an intelligent extension of their inner resources in the area of humor.

Specific objectives of the course are: to involve students in active discussions about what can be considered humorous; to have them arrive at their own definitions of humor; and to encourage them in independent investigations in at least one area of humor, thereby involving them in the research process and reinforcing basic skills in communication.

PART I. COURSE OUTLINE

The depth to which the outlined units are studied depends entirely on the interests and abilities of the class and the availability of current examples.

I. Introduction and Overview

II. Comic Devices

- A. Visual devices
  1. "Sight Gag"
  2. Incongruity
- B. Aural devices
  1. Puns
  2. Language variation
- C. Structural devices
  1. Situational
  2. Sequential
  3. Satirical

III. Humorous Situation

- A. Absurdity
- B. Human shortcomings: Superiority
- C. Typical application

IV. Motion Picture Comedy

- A. Silent era
- B. Comedy groups
- C. Current crazes

V. Comic Drama

- A. One-act melodrama
- B. Message comedy

VI. Humorous Monologue

- A. Sound devices
- B. Delivery
- C. Subject matter

VII. Independent Investigation Presentation

PART II. RESOURCES AND EVALUATION

A. Text

No specific text is used, since a variety of independent readings is required.

B. Independent Readings

Five Comedies, Scanlon, David, Houghton Mifflin Co., Boston, 1971.

The Comic Spirit, Littell, Joseph (ed.), McDougal, Littell and Company, Evanston, Ill., 1974.

The Comic Vision, Monahan, Peter, McGraw-Hill, Inc., New York, N.Y., 1971.

The Impact of Film, Madsen, Roy, MacMillan Co., New York, N.Y., 1973.

C. Audio Tapes (cassettes)

Child of the Fifties, Robert Klein
Here's Mort Sahl, Mort Sahl
Jack Benny on Humor
Mark Twain Readings, Will Geer
Mark Twain Tonight, Hal Holbrook
Steve Allen Discusses Humor

D. Teaching Styles

The course is designed for small sections of fifteen or twenty students who conduct discussions in seminar-type classes. A variety of examples, through the use of different media, is used to serve as vehicles for discussion and independent projects.

E. Student Parameters

In addition to specifically assigned readings, students are expected to participate in all discussions, sustain an adequate sample of outside readings, and complete an independent investigation of at least one area of humor.

F. Evaluation

Evaluation is based on student participation and self-evaluation of his ability to develop his own definition of humor. Independent investigations are evaluated by the class in terms of the degree of understanding exhibited and the depth of investigation of the representative forms.

G. Modular Configuration

Each section meets for two mods, twice a week, for two facets.

PART III. DETAILED UNIT

Comic Devices

The objectives of this unit are to help students understand some of the basic devices by which humor is projected and to provide a basis from which additional learning should develop.

I. Visual Devices

- A. "Sight gag"
  1. Repetition of physical characteristics
  2. Exaggeration of costume
  3. Apparent physical impossibilities
  4. Rubber chickens
- B. "Running gag"
  1. Repeated movement
  2. Repeated entrances with comic effect
- C. Cartoons
  1. Absurd characters

2. Absurd situation
3. Various combinations

II. Aural Devices

A. Puns

B. Language variation
1. Malapropisms
2. Spoonerisms
3. Other mispronunciations

C. Sound effects for humor
1. Spike Jones techniques
2. "Whoopee Cushion" syndrome

D. Literary sound effects
1. Ogden Nash poetry
2. "Jabber-Whacky" parody

III. Structural Devices

A. Situational
1. Character initiated
2. Circumstantial

B. Sequential
1. Chronological misadventures
2. Cause and effect relationship

C. Satirical
1. Exaggeration
2. Unexpected occurrence

PART IV. RESOURCES FOR DETAILED UNIT

A. Text

The Comic Spirit, Littell, Joseph, McDougal, Littell and Company, Evanston, Ill., 1974.

B. Audio Cassettes

Child of the Fifties, Robert Klein
Steve Allen Discusses Humor, Steve Allen

THE HUMAN ESSENCE: LOVE

by Robert H. Berberich and Margaret Holton

OBJECTIVES

The course presents an overview of one of the most basic and least understood emotions—love. Its scope includes such areas as the relationship of love to sex, familial love, self-love and love of God. The concept of love as the only satisfactory answer to the problem of human existence is carefully scrutinized. The differences between infatuation, ramantic love, and intimacy are also examined by discussing familiar and personal inter-relationships.

Man's dilemma of his capacity and yearning to love and the concomitant fear to love, starts the class on a discussion of the effects of capitalism and competition on interpersonal relationships. Methods of gaining self-awareness, emotional and spiritual growth and of broadening lines of communication are also intellectually analyzed and actually practiced through group interaction techniques.

Learning to love is finally viewed as an art, demanding discipline, concentration and practice. The heavy reliance on informa' student discussion, solving personal problems and close student-teacher relationships reiterate the theme of love as an art. Two teachers (one male, the other female) broaden discussion and present more areas of interaction on both intellectual and personal levels.

PART I. COURSE OUTLINE

I. Definitions of Love

A. Classic

B. Romantic

C. Realistic

D. Fromm's definition
1. Care
2. Respect
3. Response
4. Knowledge

II. The Theory of Love

A. Love as an art

B. Love as the reason for existence

C. The objects of love
1. Motherly love
2. Brotherly love
3. Erotic love
4. Self-love
5. Love of God

III. The Fear of Loving

A. The self-image

B. The maturation process

C. Competition versus love

IV. Identity and the Ability to Love

A. Interpersonal relationships and building identity

B. Emotional storms and intimacy

C. Methods of ego defense

D. Roles and games people play

V. Erik Erikson's Growth Cycle and the Phases of Love

A. Basic trust versus basic mistrust (Birth-2)

B. Autonomy versus shame and doubt (2-4)

C. Initiative versus guilt (4-7)

D. Industry versus inferiority (7-12)

E. Identity versus role confusion (12-21)

F. Intimacy versus isolation (21-35)

G. Generativity versus stagnation (35-50)

H. Ego integrity versus despair (50-death)

PART II. RESOURCES AND EVALUATION

A. Texts

The Art of Loving, Fromm, Erich, Harper and Row, New York, N.Y., 1956.

Why Am I Afraid To Love?, Powell, John, Argus Communications Co., Niles, Illinois, 1967.

Why Am I Afraid To Tell You Who I Am?, Powell, John, Argus Communications Co., Niles, Illinois, 1969.

B. Teaching Styles

The course is particularly well-suited to an open space classroom concept in its heavy reliance on informal student discussion and student-teacher relationships.

C. Student Parameters

Students are expected to complete text assignments and to participate in class discussions based on readings and class presentations.

D. Evaluation

Because of the highly personalized and inconclusive nature of the course content, Pass-Fail grades are designated on the basis of attendance and completion of two written assignments: the first, a letter to one of the instructors explaining the personality quirks the writer has that makes it difficult for him to love as Fromm outlines it; the second, a letter to one of the instructors detailing improvements in the writer's ability to love.

E. Modular Configuration

Class meets for two mods, three times a week, for two facets.

PART III.

Instead of a detailed unit, the following tests are used as a basis for class discussion for the entire course.

On the first day of the course, each student is given his own copy of THE ART OF LOVING with two reading assignments: pages 1 to 70 due the following week; pages 70 through 112 due in two weeks. Students are told that they will be given an objective test on each part of the assigned text, consisting of true and false or multiple choice questions.

The purpose of the tests is twofold: to motivate the students to read the book carefully and quickly; to provide a guide for discussion during the weeks to come.

After taking both tests, the class reviews each question, each student marking his own paper and arguing for the rightness of his answers. After the "post-mortem", the class is told the test results were not recorded because the grades were so very poor. This announcement usually provokes a discussion of competition and justice.

The tests are extremely difficult and the results are always poor. The discussion and review that occur while marking the test are always heated and personal.

THE HUMAN ESSENCE

TEST: PART I

True or False:

1. Most people see the problem of love primarily as that of being loved.
2. The problem of love is the problem of a faculty, not an object.
3. The new concept of freedom in love places emphasis on the function rather than the object in the search for "romantic love".
4. Falling in love and being in love are the same state.
5. The process of learning an art has two parts: the mastery of the theory and the mastery of the practice.
6. Man's awareness of his state of aloneness and separateness isn't hard to accept.
7. Man's deepest need is not that of overcoming his separateness.
8. Orgiastic states help overcome and escape this separateness.
9. The sexual act without love is the best answer to the problem.
10. Orgiastic states and unions in all forms are intense, occur in the total person and are permanent and lasting.
11. Another partial relief for the problem of separateness is conformity.
12. Union by conformity is calm and yet sufficient to pacify the continuing anxiety of separateness.
13. Another factor that helps relieve the anxiety of separateness is that of the role of the work routine and pleasure routine.
14. Creative activity is not a way of attaining union as an answer to separateness because it fails to unite the person sufficiently to his material.
15. The full answer lies in interpersonal union by fusing with another person in the relationship of love.

Multiple Choice:

16. Symbiotic union has a) a biological pattern b) a passive form c) an active form d) all of the above.
17. Mature love is NOT a) a union which preserves one's integrity b) an active power in man c) a false means of overcoming separateness d) a paradox that lets two beings become one and yet remain two.
18. Love is a) a lack of action b) a practice of human power which doesn't need freedom c) an act of compulsion d) a matter of giving, not receiving.
19. The act of giving enables one to experience a) strength b) wealth c) power d) all of the above.
20. Man gives of himself a) in order to receive b) to experience mild joy c) because he knows he has no other choices d) because he cannot help but receive back that of which he gives.
21. Beyond the element of giving, love implies a) being attractive b) being successful c) care, respect, responsibility and knowledge d) all of these.
22. Love is the active concern for a) that for which one labors b) the growth of that which we love c) all human beings d) all of the above.
23. Responsibility is another element of love and it means a) responding to the needs of another human being b) being responsible for another c) providing for another's physical needs d) protecting another human being.

24. If you can say to somebody else, "I love you", you must be able to also say, a) "I love in you everybody"; b) "I love through you the whole world"; c) "I love in you also myself"; d) all of the above.
25. Brotherly love is the love for a) all other men b) all strangers c) all human beings d) all friends and relatives.
26. Mother love instills in the child a) confidence b) only the wish to remain alive c) the love for life d) concern for himself.
27. In the relationship of child to mother, a) both are equal b) the mother is superior c) the mother does all the receiving d) the mother does all giving.
28. In erotic love the relationship is a) exclusive b) not universal c) a craving for complete fusion d) all of these.
29. For most people physical union a) proves they are really in love b) means overcoming separateness c) is the culmination of love d) is the most important aspect of love.
30. Erotic love is exclusive, but a) it loves all that is alive b) it loves in the other person all of mankind c) it excludes love for others only in the sense of erotic fusion d) all of these.
31. To love somebody is not just a strong feeling, it is a) a decision b) a judgment c) a promise d) all of these.
32. If erotic love is a completely individual attraction between two specific persons, it a) can be b) cannot be c) can possibly be d) can probably be an act of will, also.
33. "The affirmation of one's own life, happiness, growth, and freedom is rooted in one's capacity to love". This means that selfish persons are a) incapable of loving others b) capable of loving others c) capable of loving themselves d) capable of loving themselves and others.
34. In the nature of man's love for God, man reveals the nature of a) his love for his parents b) his love for his wife c) his love for man d) his concept of God.
35. Love for God cannot be separated from love for one's a) wife b) child c) parents d) all of these.

TEST: PART II

Part I: Essays.

Read these now. Answer them after you take the rest of the test. Place answers on the back of the last page.

1. Define "Alienation".
2. Beyond the element of giving, the active character of love becomes evident in the fact that it always implies certain basic elements common to all forms of love. Name and briefly explain these elements.
3. List five characteristics of the healthy person.
4. List five reasons why love is a marginal phenomenon in present-day Western society.
5. List five changes that must be made in our lives to make loving more readily available to all of us.

Part II: True and False

1. Love is a readily evident phenomenon in erotic relationships.
2. Capitalism dictates that labor is superior to amassed things, that that which is alive is superior to that which is dead.
3. Individual independence results from the increasing core of managerial positions available in the great economic empires.
4. Capitalism forces the individuals to become an expendable cog in the machine.
5. Aloneness is accompanied by feelings of insecurity, anxiety and guilt.
6. Routines keep us unaware that our reliance on passive consumption and mechanical work help cover our feelings of separateness.
7. "Man's happiness is having fun" is a healthy approach to life.
8. Our character is geared [illegible]give and to receive.
9. The most vital concern of a central relationship is to understand the other person.
10. Love is the result of sexual happiness.
11. Fear of or hatred for women is usually the cause of impotence in men.
12. Genital eroticism is the central core of a sexual relationship.
13. Freud feels falling in love is an abnormal experience.
14. Women who devote their lives to unrestricted sexual satisfaction suffer from severe neurotic conflicts or symptoms.
15. Freud felt that the full and uninhibited satisfaction of all desires would create optimum mental health and happiness in a man.
16. Severe mental disease is always indicative of a craving for the womb of death.
17. The nature of sanity is to become more independent, more loving, more aware of the adult's duties to the child.
18. Projection is a pseudolove in which one loves himself in the other.
19. Some adults want children so they themselves may keep the child in themselves so that the wish for a child is a desire to remain a child.
20. Love means the absence of conflicts that are destructive in favor of conflicts that are cathartic.
21. Love is possible only if two persons communicate with each other from the center of their existence, as in Buber's I-Thou.
22. Fromm says if you cannot love God, you cannot love man.
23. Laziness is a reaction against a routine.
24. Discipline by its very definition is a pleasant expression of one's own will.
25. The ability to be alone with oneself and not be bored, restless, depressed or anxiety-laden is the condition for the ability to love.

26. If one is concentrating, it does not at all matter what one is doing.
27. Teaching is primarily the simple presence of a mature and loving person; the knowledge that person gives is secondary.
28. If we do not succeed in keeping alive a vision of a mature life, then indeed we are confronted with the probability that our whole cultural tradition will break down.
29. The ability to love depends on one's capacity to emerge from the incestuous fixation to mother to clan.
30. Rational faith is the acceptance of something as true because the majority has so decided through discussion and trial and error.
31. Manipulation results from the conviction that a child will be right only if the adults put into him what is desirable and suppress what seems to be undesirable.
32. Fairness means to love your neighbor as you would want him to love you.
33. "I give you as much as you give me" is a mature recognition of true friendship.
34. If love is to become a social phenomenon, radical changes in our social structure are necessary.
35. To love, one must make a leap of the will and be able to risk all his possessions, all his usual distance, all his courage, and all his values.

LEWIS CARROLL'S ALICE

by Alan Lyster

OBJECTIVES

This course has two principal objectives: to enhance the student's ability to discern narrative detail, elements of characterization and nuances of tone in fiction, and to comprehend them as parts of an organic whole; second, to acquaint (or reacquaint) the student with the Alice stories themselves—as a mythological source. It is always incumbent upon the teacher of English to help his students become better (i.e., more attentive, sensitive and perceptive) readers and not so preoccupied with specific "facts" that they fail to develop skills which are necessary for an appreciation of all literature. The Alice books themselves have become part of that repository of Western tradition, including classical legend and the *Bible*, upon which an author may draw for analogy, metaphor, and symbolism, with the assurance that his allusions will be recognized and their significance understood.

There are two additional objectives: to enhance the student's enjoyment of the books and appreciation of their comic and sentimental values; and to advocate a scholarly but common sense approach to literary criticism. Moreover, the philosophical, satirical and semantic dimensions of the books are considered.

PART I. COURSE OUTLINE

I. Introduction and Overview
- A. The real Alice (Liddell)
- B. The real Carroll (C.L. Dodgson)
- C. The "golden afternoon" (July 4, 1862)
- D. Allusions to Alice books in current newspapers and periodicals

II. Alice in Wonderland
- A. Beginning of the dream
- B. "Death" jokes
- C. Parody: "the little crocodile"
- D. Alice's personality
- E. Satire on adult stuffiness and folly
  1. "Dry" history
  2. Caucus race
- F. Parody on didacticism: "Father William"
- G. Point of view: the pigeon incident
- H. Parody on sentimentality: "Speak Roughly"
- I. Cheshire cat
  1. Means and ends
  2. Personality
- J. Mad tea party
  1. The "madness" of hatters
  2. The "madness" of March hares
  3. The drowsiness of dormice
  4. Alice's reception
- K. Satire on moralizing: the Duchess
- L. The trial
  1. Alice's growth: a metaphor?
  2. End of the dream
  3. The dream within a dream

III. Through the Looking Glass
- A. The chess play
  1. Determining the implications of the parallel
  2. Playing the indicated moves on an actual chessboard
- B. Looking Glass House
  1. Images of age and death
  2. Beginning of the dream
- C. Jabberwocky
  1. Semantics
  2. Transformational grammar
- D. Red Queen: "concentrated essense of all governesses"
- E. Images of mirror reversal
  1. Walking away from something to get to it
  2. Eating a dry biscuit to quench thirst, etc.
- F. Chessboard landscape
- G. Nomenclature
  1. The guat
  2. The Wood of No Names
- H. Tweedledum and Tweedledee
- I. "The Walrus and the Carpenter"
- J. The Red King: the dream within a dream

K. The White Queen
L. Humpty Dumpty
   1. Death joke
   2. Semantics and nomenclature
M. The White Knight
   1. Cf. Don Quixote
   2. Cf. Carroll
   3. Nomenclature
N. Alice crowned - a metaphor?
O. End of the dream
P. Who dreamed it?
Q. Terminal poem
R. Comparison of Wonderland and Looking Glass
   1. Structure
   2. Alice's manner

PART II. RESOURCES AND EVALUATION

A. Texts

The Annotated Alice, Carroll, Lewis, World Publishing Co., Cleveland, Ohio, 1964.

B. Additional Readings

Alice's Invasion of Wonderland, Kincaid, James R., PMLA 88:1, Jan. 1973.

Aspects of Alice, Phillips, Robert (ed.), Vanguard, New York, N.Y., 1971.

C. Teaching Styles

The course is designed as a small group seminar course which advocates a scholarly but common sense approach to literary criticism, a mix of open-minded tolerance and skepticism.

D. Student Parameters

Students are expected to enter into class discussions based on the reading of the "Alice" books. They are expected to complete certain supplementary readings and to write critical commentaries on several aspects of the books read.

E. Evaluation

Participation in discussion is an important factor. In addition, the students are required to write two brief commentaries on the Alice books and/or Kincaid article.

F. Modular Configuration

The class meets for two mods, twice a week, for one facet.

PART III. DETAILED UNIT

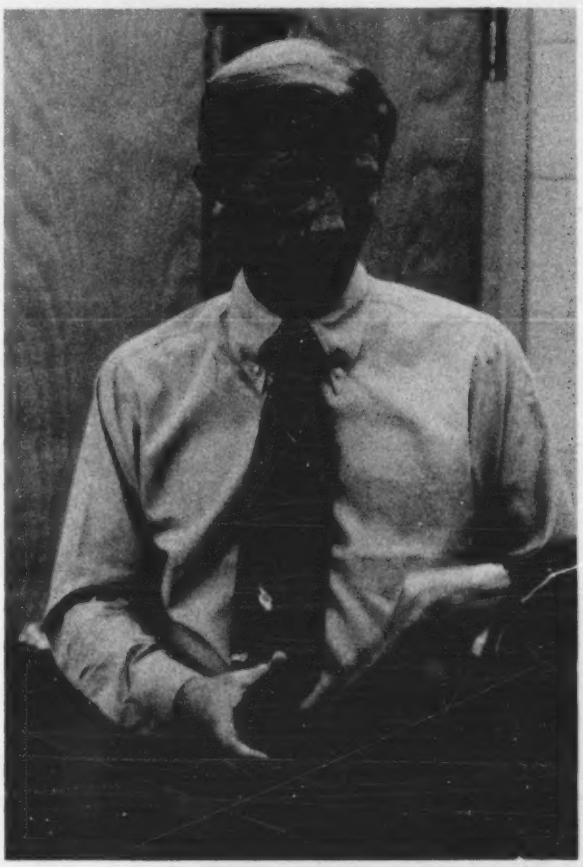
Introduction

Some of the issues, arising at various points throughout the books, which may be discussed include:

A. Nomenclature and identity (expanded below)
B. Satire and parody
C. Heroine's personality development
D. Interaction of heroine with various Wonderland and Looking Glass characters
E. "Death" jokes
F. Semantics
G. Dream and reality
H. Attitude of author towards heroine

Detailed Outline of one topic: Nomenclature and Identity

I. Alice: Who am I?
II. Caterpillar: Who are You?
III. Pigeon Incident
IV. Mock Turtle
V. The Gnat
   A. Nonsense
   B. Importance of names to those named
   C. Importance of names to the namer
VI. The Wood of No Names
   A. Identity
   B. Prejudice
VII. Humpty Dumpty
   A. Meaning of a name
   B. Meaning of a word
VIII. White Knight
   A. The song is called . . .
   B. The name of the song is called . . .
   C. The name of the song is . . .
IX. Summary: "What's in a name?"



OTHER REALITIES

by Robert H. Berberich

OBJECTIVES

The recent advances in the development of psychopharmaceutical drugs, the deepening research into the biochemical factors involved in mental illness, and the widening anthropological-sociological studies by Claude Levi-Strauss and Carlos Castaneda have raised the formidable question of how each person's reality is structured by the institutions into which he is born, by the words he is forced to use. Mysticism, meditation and mind-expanding drugs have made many modern Americans question their individual realities, the sanity and/or insanity of the mind.

The course attempts to answer, in part, some of the following questions:

a) What is the nature of the atypical mind and the atypical consciousness?
b) How many forms of the atypical mind are there?
c) What is the tangency between the typical and the atypical perception of reality?
d) What is the core relationship between peak experiences, an LSD trip, satori and TM?
e) How do the subconscious values of a society structur the reality of that society's members?

Finally, the course attempts to help students challenge, with authoritative souces, the validity of the values imposed by their "rational" authority figures.

PART I. COURSE OUTLINE

Western Thought

I. The Structural Blocks of Reality
- A. Visual perceptions
- B. Objective and psychological time
- C. Values
  1. Religious
  2. Political
  3. Ethical
- D. Codes of conduct
  1. Male
  2. Female
  3. Women's Lib and value changes

II. The Yaqui Way to Knowledge
- A. Drugs and their failures
- B. The trap of internal dialogues
- C. The path to selfhood
  1. Warrior
  2. Sorcerer
  3. Man of knowledge
- D. Visual and aural tricks
  1. Seeing versus perceiving as a way to knowing
  2. Dreaming
  3. Body postures

III. Huxley's *The Doors of Perception*
- A. Body types
- B. Visual acuity
- C. Time dislocation
- D. The value of drug-induced reality distortions

IV. Brain Hemispheres
- A. Analytical versus creative thinking
- B. Verbal versus non-verbal perceptions
- C. Split-brain experiments
- D. Brain waves
  1. Alpha, beta, delta relationships to thinking and to sleeping
  2. Transcendental meditation (TM)

V. Physio-chemical Reactions in the Brain
- A. Breathing exercises
- B. Alcohol
- C. Marijuana
- D. Hallucinogenic drugs

VI. Physics
- A. Quasars and pulsars
- B. Black holes
- C. Charmed Quarks
- D. Neutrons, electrons, protons and matter's reality
- E. Particles, anti-particles and time

VII. The Way of Mysticism
- A. Two types of godhood
- B. Western and eastern thoughts of godheads

Eastern Thought

VIII. Yoga
- A. Breathing
- B. Diet
- C. Postures

IX. Hinduism versus Buddhism
- A. Their respective mythologies
- B. *Upanishads* and *Bhagavad Gita*
- C. Karma, maya and moksha

X. Zen Buddhism
- A. The Indian life-cycle
  1. Child to householder to monk
  2. Castes: working and begging
- B. Silence and meditation: To think of nothing
- C. Koans and satori

XI. Taoism
- A. Lao Tzu's TAO TE CHING
- B. Yin and Yang

(Compilation of East and West)

XII. Parallels of Physics and Mysticism
- A. The unity of all things
- B. Space-time
- C. The dynamic universe

D. Quark symmetries and koans

E. Beyond the world of opposites

XIII. Peak Experiences

A. Their characteristics

B. Their necessity for sanity

PART II. RESOURCES AND EVALUATION

A. Texts

The Doors of Perception, Huxley, Aldous, Harper and Row, New York, N.Y., 1942.

The Drug Experience, Ebin, David, Editor, Grove Press, Inc., New York, N.Y., 1961.

Mysticism, Underhill, Evelyn, The World Publishing Co., New York, N.Y., 1955.

A Separate Reality, Castaneda, Carlos, Simon and Schuster, New York, N.Y., 1971.

The TAO of Physics, Capra, Fritjof, Shambhala Publications, Inc., Berkeley, California, 1975.

Towards a Psychology of Being, Maslow, Abraham H., The Viking Press, New York, N.Y., 1962.

B. Additional Readings

The Crack in the Cosmic Egg: Challenging Constructs of Mind and Reality, Pearce, Joseph Chilton, Simon and Schuster, New York, N.Y., 1971.

The Farther Reaches of Human Nature, Maslow, Abraham, The Viking Press, New York, N.Y., 1971.

Heaven and Hell, Huxley, Aldous, Harper and Row, New York, N.Y., 1956.

Island, Huxley, Aldous, Harper and Row, New York, N.Y., 1963.

Journey to Ixtlan, Castaneda, Carlos, Simon and Schuster, New York, N.Y., 1971.

The Master Game, De Ropp, Robert S., Dell Publishing Co., New York, N.Y., 1968.

Varities of Mystic Experience, O'Brien, Elmer, Mentor-Owega Books, New York, N.Y., 1965.

C. Cassette and Film Strip Package

Can Eastern Thought Help the West, from Center for the Study of Humanities.

D. Consultants from area churches and synagogues can be called upon to explain mysticism, religious values and rational thought versus faith and grace.

E. Teaching Styles

Student-led discussion and problem solving techniques are employed in this course.

F. Student Parameters

Students are expected to read and report on two outside books from a suggested bibliography, as well as specific assignments from the basic text.

G. Evaluation

Each student must present two researched projects: one written and one oral presentation. One project is an explanation of one of the areas in the books used as texts for the course. The other project must be from a book or periodical from the additional reading list or from a source of his choosing. If the student wishes a letter grade, he will receive an A or a B based on the depth and facility of presentation of his two projects. Otherwise, each student will receive a Pass-Fail grade for the course.

H. Modular Configuration

Class meets for two mods, twice a week, for two facets.

PART III. DETAILED UNIT

A Separate Reality

Introduction and Background Assignments

Each student is given his own copy of Carlos Castaneda's *A Separate Reality*, to be read two weeks from the first day of the course. While the class is reading the assigned text, the teacher lectures on the Structural Blocks of Reality, part I of the course outline, and students discuss male and female codes of conduct and the women's lib movement. The day the book is due in class, each student is given the following questions to answer that day and complete at home. Discussion on *A Separate Reality* will continue for three more class sessions.

I. Questions for Discussion

A. What part do drugs play in Don Juan's training of Castaneda; how do they fail to help?

B. Define "internal dialogue" as it is used by Don Juan. Give an example of your own internal dialogue.

C. Define each of the following personages in Don Juan's hierarchy of men: warrior, sorcerer, man of knowledge. Illustrate with examples from our culture.

D. Explain "seeing" as it is used by Don Juan. Give three examples of Castaneda's failure to "see".

E. Define "dreaming" and show its importance to a man of knowledge.

F. Relate Don Juan's use of body postures to his concept of the internal dialogue.

(After the three class sessions devoted to exploring the above questions, two further sessions pursue the following areas of concern.)

II. Contrasting the Yaqui and the American Reality

A. Values and actions

B. Mythologies concerning spirits and witches

C. Concepts and constructs involving time and space

III. Comparing the Yaqui and the American Reality

A. Drugs and Alcohol as training mechanisms

B. Castes and classes as identity-definers

C. Perception as sight and knowledge and their relationship to illusion (maya)

UNEXPLAINED PHENOMENA

by Lloyd Grosse

OBJECTIVES

This course is designed not to teach facts; nor to convince the students to believe or accept any or all of the so-called facts, theories or hypotheses which are presented; nor to expect all students to emerge from the course conversant with all aspects of "unexplained phenomena". Rather, the main objective of this course is to instill a questioning, skeptical frame of mind in the students. Along the way, students inevitably learn of many historical and scientific incidents, ideas, and theories and first encounter the fascinating world of the paranormal. This course is definitely not intended to inculcate a knowledge of any set body of facts, or pseudo-facts. Instead, it is designed to encourage the proper scientific attitude toward the acquisition of new knowledge: namely, that state of mind which says to the teacher: "Prove it."

PART I. COURSE OUTLINE

I. Introduction and Overview

II. Background

- A. Legends and myths
- B. Persistent belief in witches, ghosts, monsters, and demons
- C. Charles Fort (1874-1932)
  1. One of the first in modern times to collate and categorize unexplained phenomena
  2. The carrying on of his work today by such groups as the Fortean Society
- D. The Modern Age
  1. The "foo fighters" of World War Two
  2. The UFO era begins in 1947
  3. Rebirth of interest in, and investigation of, such phenomena as the Loch Ness monster, the Abominable Snowman, parapsychology, etc.
  4. New theories
     a. Ancient astronauts
     b. The Bermuda Triangle
     c. ESP

III. Unidentified Flying Objects

- A. Early references to UFO's
  1. The Bible
     a. Ezekiel's "wheels within wheels"
     b. "Fiery chariots"
     c. Angelic visitors: early spacemen?
  2. Oriental literature
- B. The mysterious "space ship" of 1896
- C. UFO's in modern times
  1. Kenneth Arnold sights "flying saucers" over Mount Rainier
  2. Captain Mantell's plane crashes while he is chasing a UFO
  3. The Air Force investigations
  4. Unofficial investigatory bodies
     a. NICAP (National Investigation Committee on Aerial Phenomena)
     b. APRO (Aerial Phenomena Research Organization)
     c. SITU (Society for Investigation of the Unexplained)

IV. Monsters

- A. The Loch Ness monster
  1. Legend of St. Columba
  2. Myths, legends, tales throughout the centuries
  3. Modern sightings and investigations
     a. Eyewitness evidence
     b. Photographic and cinematic evidence
     c. Unsuccessful bathysphere attempt
     d. Sonar soundings
  4. Solution to the mystery? The current (Summer 1976) large-scale scientific investigation
- B. Abominable Snowman, etc.
  1. Tibet: the Yeti
     a. Early sightings
     b. Sir Edmund Hillary, the conqueror of Everest, investigates, with unsatisfactory results
     c. Continued sightings and non-eyewitness evidence, as footprints, droppings, etc.
  2. America: The Pacific Northwest and Bigfoot
     a. Eyewitness evidence
     b. Photographic evidence, including startling film footage
     c. Permanent organization set up to investigate Bigfoot
  3. Miscellaneous: Sasquatch, Meh-Ti, etc.

C. The Jersey Devil
D. Sea Serpents

V. Ghosts and Apparitions

A. Haunted houses
   1. Spirits of the departed
   2. Poltergeists
   3. Mediums, seances, etc.: the attempt to communicate with the dead

B. Evil spirits, demons, devils, etc.
   1. Possession and exorcism
   2. Satan worship, then and now
   3. The cult of witchcraft

C. Multiple apparitions
   1. Shakespeare's reference in *Julius Caesar* to warring armies in the skies
   2. The "Angel of Mons" appearing during World War One
   3. The Miracle of Fatima and similar apparitions

VI. Vanishing People

A. Individuals
   1. Mr. Bathurst, who walked around the horses and was never seen again
   2. David Lang, who crossed an open field and disappeared in full view of five witnesses
   3. Judge Crater: a possible political explanation?

B. Groups
   1. The vanishing Eskimo village
   2. The disappearance of several thousand Chinese troops in the early twentieth century
   3. Boats and ships which "sailed around the bend"
   4. The Mary Celeste

C. The Bermuda Triangle
   1. 1945: the mystery begins
   2. Recent disappearances
      a. Boats and ships
      b. Aircraft

VII. Legendary Beings

A. Vampires
   1. Vlad the Impaler: the real-life Dracula
   2. The mythology of vampirism: Do they turn into bats? etc.
   3. Bram Stoker and his *Dracula*

B. Werewolves and other lycanthropes
   1. A psychomedical problem: lycanthrophilia
   2. King Nebuchadnezzar and other historical lycanthropes
   3. Animalism in primitive societies

C. Miscellaneous
   1. Witches and warlocks
   2. Sorcerers and alchemists
   3. Charlatans, such as Cagliostro

PART II. RESOURCES AND EVALUATION

A. Texts

Stranger Than Science, Edwards, Frank, Bantam Books, New York, N.Y., 1959.

This Baffling World, Vols. 1-3, Godwin, John, Bantam Books, New York, N.Y., 1968.

B. Additional Readings

The following is merely a brief sample of the kinds of books available on this wide-ranging subject. Students are urged to check local libraries for further reading material.

In Search of Ghosts, Cohen, Daniel, Dodd, Mead and Company, New York, N.Y., 1972.

A Modern Look at Monsters, Cohen, Daniel, Tower Publishing Company, New York, N.Y., 1970.

UFO Exist!, Flammonde, Paris, G.P. Putnam's Sons, New York, N.Y., 1976.

Invisible Horizons, Gaddis, Vincent, Ace Books, New York, N.Y., 1965.

The UFO Controversy in America, Jacobs, David Michael, Indiana University Press, Bloomington, Ill., 1975.

The Bermuda Triangle Mystery—Solved, Kusche, Lawrence David, Harper and Row, New York, N.Y., 1975.

Abominable Snowmen, Norman, Eric, Award Books, New York, N.Y., 1969.

The Unexplained, Spraggett, Allen, Signet, New American Library, New York, N.Y., 1967.

Ghosts and Poltergeists, Thurston, Herbert, Henry Regnery Company, Chicago, Ill., 1954.

Chariots of the Gods?, Von Daniken, Erich, Bantam Books, New York, N.Y., 1971.

C. Films and Television

Not many motion pictures are available in the area of non-fictional unexplained phenomena. However, the following films are readily accessible through one of the commercial film rental groups:

The Reluctant Saint
UFO
The Legend of Boggy Creek

Also, in many areas of the country, the television series entitled "One Step Beyond" is being rerun nightly or weekly. This series consists of supposedly factual dramatizations of supernatural and supernormal occurrences.

D. Guest Speakers

It is often possible to find living in or near a school community persons with interesting stories to tell. For instance, within our own district are a young man who has searched repeatedly for the Loch Ness monster, a lady hypnotist who believes she can regress her subjects into former lives, a well-known magician, and the present director of SITU, as well as several teachers who have had unusual experiences.

E. Teaching Styles

The course is student oriented, using an informal lecture discussion approach, round-table panels, student presentations and confrontations.

F. Student Parameters

Students are expected to challenge ideas and statements in class. They are expected to complete a course project and to take an active interest in class discussions.

G. Evaluation

The success of this course depends upon student participation. Students may be assigned to research various areas of unexplained phenomena, or to interview persons with unusual experiences and then report orally to the class. Debates may be set up based on the students' belief in such things as ghosts, witch devils, etc. Some students, more fascinated by subject than others, find it very easy to expound beliefs to the class. For these reasons, it may be b for the teacher and each individual student to agre mutually whether the grade will be Pass-Fail or a letter.

H. Modular Configuration

The course meets for two mods, twice a week, for two facets.

PART III. DETAILED UNIT

Vanishing People

Introduction

This topic presents several interesting features, not the least of which is that it allows for a great deal of theorizing by the students. For every example cited, there are several explanations, some plausible and rational, others highly imaginative, still others improbable if not wholly impossible. In no case is there a "right" or a "wrong" answer.

Detailed Outline of one topic: Vanishing People

I. Individuals

A. Benjamin Bathurst
   1. The story of his disappearance
   2. Possible solution turns up a century later

B. David Lang
   1. The eyewitness reports of his disappearance
   2. Did any of the witnesses have reasons for lying, or for wanting Lang dead?
   3. The aftermath: Lang's children hear his disembodied voice

C. Judge Crater and similar disappearances
   1. Eyewitness or other evidence
   2. Did any of these people *want* to disappear?
   3. Number of persons who "vanish" every year
   4. Must there be a natural explanation?

II. Groups

A. The vanishing Eskimo village
   1. The discovery by trapper Joe Labelle of the empty village
   2. Tools and weapons left behind, as well as their dogs
   3. Supernatural vs. rational explanations

B. The 3,000 Chinese soldiers who vanished overnight
   1. Troops did not respond to radio calls
   2. Eyewitnesses found the troops gone, but their guns stacked beside their cooking fires
   3. Could they have deserted? If so, why were they not detected? Where did they go?
   4. No record of any of the soldiers as Japanese prisoners of war

C. Boats and ships
   1. The steamboat Iron Mountain leaves Vicksburg in June of 1872
   2. She goes around a bend in the river, towing a line of barges
      Two hours later the barges are seen floating aimlessly
   4. No sign of the Iron Mountain—no bodies, wreckage, debris of any kind
   5. Other similar disappearances recorded —no solution

D. The Mary Celeste
   1. The classic "ghost ship": how she was found drifting at sea
   2. No humans found aboard
   3. Many signs of a hasty departure
   4. The legends, myths, and pseudo-solutions

III. The Bermuda Triangle

A. 1945: the mystery begins
   1. December 5, 1945: five T.B.M. Avenger torpedo bombers left the Naval Air Base in Fort Lauderdale, Florida
   2. Less than two hours later the flight commander radioed that they were completely lost
   3. Radio contact broken
   4. A Martin flying boat attempted to come to the Avenger's rescue, only to be lost in its turn
   5. No trace of any of the six planes or their crews found from that day to this

B. Further disappearances
   1. January 29, 1948: the British airliner Star Tiger radioed that she was on course, 400 miles from Bermuda en route to Kingston
   2. No further word from Star Tiger received: no radio message, not a single trace of wreckage
   3. January 17, 1949: The Ariel, sister ship to the ill-fated Star Tiger, left Bermuda for the 1000-mile trip to Jamaica
   4. Forty minutes after leaving Bermuda, Captain McPhee radioed that he had reached cruising altitude, the wind and weather were fair

5. Ariel apparently disappeared, without a radio message, leaving no wreckage, bodies, oil slick, or other sign of what might have become of her

C. Recent disappearances
1. According to one source, an average of one plane or ship vanishes each year within the area known as the Bermuda triangle
2. All of the disappearances bear certain resemblances; e.g., radio contact broken off, no distress signal sent, disorientation, complete absence of any physical sign of the ship or plane
3. The Bermuda Triangle controversy. Discussion of the controversy in progress today between those who feel that something supernormal is taking place out there and those who are certain that there are natural physical explanations for the disappearances

IV. Summary—"What do you, the students, think really happened?"

Discussion of possible explanation for the various disappearances which have been studied.

PART IV. RESOURCES
Unit on Vanishing People

Texts

The Bermuda Triangle, Berlitz, Charles, Doubleday, New York, N.Y., 1974.

Stranger Than Science, Edwards, Frank, Bantam Books, New York, N.Y., 1959.

Limbo of the Lost, Spencer, John Wallace, Bantam Books, New York, N.Y., 1969.

HORROR AND THE SUPERNATURAL

by Lloyd Grosse

OBJECTIVES

The course entitled *Unexplained Phenomena* has been expanded to a full year. In enlarging the scope of the course, the author has added the element of fiction to what was previously a predominantly nonfiction area. Thus, more time may now be spent on certain areas already mentioned in the course of study for Unexplained Phenomena; also, the literature of *Horror and the Supernatural* is appended to the work covered.

An outline for that segment of the course which is completely new this year follows, as well as an augmented reading list and the titles of several appropriate films.

VIII. The Literature of Horror and the Supernatural

A. The Master, Edgar Allan Poe
1. "The Tell-Tale Heart"
2. "The Fall of the House of Usher"
3. "The Cask of Amontillado"
4. "The Black Cat"

B. The demonology of H.P. Lovecraft
1. "The Color Out of Space"
2. "The Rats in the Walls"
3. "The Dunwich Horror"

C. The fantasy and science fiction of H.G. Wells
1. Short stories
   a. "The Man Who Could Work Miracles"
   b. "The Country of the Blind"
   c. "The Time Machine"
2. Novels
   a. *The Invisible Man*
   b. *The First Men in the Moon*
   c. *The Island of Dr. Moreau*

D. Modern Science Fiction
1. Short stories
   a. "Of Missing Persons" by Jack Finney
   b. ". . .And He Built a Crooked House" by Robert Heinlein
   c. "A Sound of Thunder" by Ray Bradbury
   d. "By the Waters of Babylon" by Stephen Vincent Benet
   e. "The Sentinel" by Arthur C. Clarke
   f. "Green Patches" by Isaac Asimov
2. Novels

Students may elect to read any one of the following:
   a. *I, Robot* by Isaac Asimov
   b. *Fahrenheit 451* by Ray Bradbury
   c. *Childhood's End* by Arthur C. Clarke
   d. *Time and Again* by Jack Finney
   e. *Stranger in a Strange Land* by Robert Heinlein
   f. *The Hobbit* by J.R.R. Tolkien

A. Texts

Science Fiction, Brodkin, Sylvia Z. and Pearson, Elizabeth J., (eds.), McDougall, Littell and Company, Evanston, Ill., 1973.

B. Additional Readings

Fifty Short Science Fiction Tales, Asimov, Isaac and Conklin, Groff, (eds.), Collier Books, New York, N.Y., 1963.

Famous Ghost Stories, Cerf, Bennett, (ed.), Random House, New York, N.Y., 1944.

The Past Through Tomorrow, Heinlein, Robert, G.P. Putnam's Sons, New York, N.Y., 1967.

Monster Museum, Hitchcock, Alfred, (ed.), Random House, New York, N.Y., 1965.

Masters' Choice, Janifer, Laurence M., (ed.), Simon and Schuster, New York, N.Y., 1966.

Toward Infinity, Knight, Damon, (ed.), Simon and Schuster, New York, N.Y., 1968.

A Wrinkle in Time, L'Engle, Madeleine, Farrar, Strauss and Giroux, New York, N.Y., 1962.

Under the Moons of Mars, Moskowitz, Sam, (ed.), Holt, Rinehart and Winston, New York, Chicago and San Francisco, 1970.

Great Tales and Poems of Edgar Allan Poe, Poe, Edgar Allan, Washington Square Press, New York, N.Y., 1940.

Seven Famous Novels by H.G. Wells, Wells, H.G., Garden City Publishing Company, New York, N.Y., 1895.

Great Tales of Terror and the Supernatural, Wise, Herbert A. and Fraser, Phyllis, (eds.), Modern Library, Random House, 1944.

C. Films

Any of the following films may be rented from one of the larger film rental organizations:

"The Day the Earth Stood Still"
"Dracula"
"Frankenstein"
"The Haunting"
"King Kong"
"The Man Who Could Work Miracles"
"Psycho"
"The Thing"
"The Uninvited"

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